

The Critic

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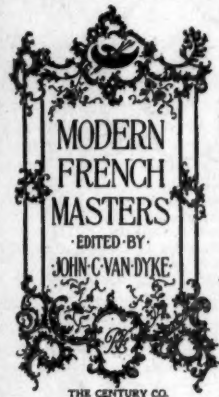
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The Critic

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Falstaff's Dying Words

A NEW INTERPRETATION

[THE EDITORS of *The Critic* have permitted me to read the proof of the following article. I have serious doubts whether the explanation of Falstaff's habit of quoting Scripture, though very ingenious and plausible, is correct; but I cannot take space here to give my reasons for not accepting it. The interpretation of the old sinner's deathbed utterances, however, seems to me by far the best that has ever been suggested, and I shall be surprised if it is not generally approved by Shakespeare scholars and critics. W. J. ROLFE.]

Shakespeare's characters have a vital and perennial interest, in that they are idealized images of our common human nature. Hence, like the real people of the world, they have the trick of unconsciously revealing glimpses of their past history: they bear the stamp of other days.

Sir John Falstaff is a shining illustration of this truth. What, for example, is to be gathered as to his past life from

his remarkable knowledge of the Bible, of which he makes a more copious use—in literal quotation, in metaphor, and in subtle allusion—than any other of Shakespeare's characters? One point is established beyond question—namely, that his youth was passed in a religious atmosphere, probably austere religious; against which, by the way, the reaction of later years was not altogether unnatural.



To be more specific:—As a boy, Jack Falstaff was, according to his own unconscious testimony, accustomed to the religious observances of a well-ordered home,—grace before meat, and family prayers,—being there taught the nobility of truth-telling and honesty. He was, no doubt, taken regularly to church, probably “creeping, like snail, unwillingly”; he was a choir-boy, versed in the Creed and the Catechism; was well instructed in Christian doctrines and virtues,—the need of repentance; the scheme of salvation; the duty of fasting and prayer; and the certainty of future rewards and punishments,—his preternaturally sensitive and lively imagination being deeply and lastingly impressed by an ever present vision of the King of Terrors and the fires of Hell.

Although this impression of his character is largely due to unconscious revelation, yet it is amply authorized by passages to which, at this writing, I must refer the reader to “Henry IV,” Parts I and II, and “The Merry Wives of Windsor.” Familiar as we are with the Bible there will be no difficulty in supplying the texts which inspired Falstaff's wit. A man who habitually jokes about hell-fire does so either as a shallow scoffer, or in a nervous effort to appear indifferent to a haunting dread, the latter being the case with Falstaff, who never scoffs. Throughout his brilliant and audacious treatment of the tragedy of life and death, Sir John continually betrays a shuddering anxiety as to his exit from this world and the safety of his soul thereafter.

He can flout at Goliath with a weaver's beam, but quails before the terrors of the unseen world. This is really the

only vulnerable point in all his moral and intellectual equipment—the Achilles heel at which alone his boon companions can aim their shafts of ridicule with any hope of wounding to the quick. This is the only kind of banter, be it observed, to which Sir John makes no repartee; witness the passage in “Henry IV” (Part I, Act I, Scene 2) beginning “But, Hal, I prythee, trouble me no more with vanity.” The cause of his failure to make response to this pitiless attack has been hinted at above, as well as his serio-comic effort to ward off and to postpone all harrowing and depressing thoughts, as when he says (Part II, Act II, Scene 4) “Peace, good Doll! do not speak like a death's head; do not bid me remember mine end.” It is at the same vulnerable spot that later on the king delivers, with cruel directness, the blow which “kills Falstaff's heart”—and ends his life:—“I know thee not, old man. Fall to thy prayers; how ill white hairs become a fool and jester!”

To the superficial observer, Falstaff sees “nothing serious in mortality”—life is a roaring farce, and, when he comes to make his exit from the world, it will doubtless be with a monumental jest upon his lips, like Mercutio, whose ruling passion is strong in death. The master-mind of Shakespeare, however, which sees the end from the beginning, reveals to the closer student, as I have hinted, that there will be no dazzling flashes of wit at Falstaff's death-bed; that his end will be a consistent termination of his life, profoundly tragic; nor is this revelation in any wise falsified by Sir John's remark about the flea upon Bardolph's nose—an utterance made half-involuntarily “from old habit of the mind,” a grim and hollow reverberation of an old-time jest, fuller of anguish than of mirth, showing Shakespeare's master hand in that, like the porter's speech in “Macbeth,” it but serves to deepen the impending gloom.

His early training in orthodox belief, which haunts him through life, the prickings of conscience, traceable throughout his futile and vicious career, his keen and poetic imagination, the shrinking of his adipose bulk from the idea of literal contact with flame, his evident intention some day to turn over a new leaf and “patch up his old body for Heaven,” all are intimations to the thoughtful mind that, with his latest breath—if not before—Falstaff will endeavor to make his peace with God. This, indeed, is found to be the fact from Mistress Quickly's description of his death.

I now venture to make known an original interpretation, which, I trust, all lovers of Shakespeare in general, and of dear old Jack Falstaff in particular, will find to be a consistent and poetic explanation of the belabored passage, “A babbled of green fields.”

Starting with the premises outlined above, no prediction can be more safe and natural than that Falstaff, when he comes to die, of all men in or out of books, will follow the custom—honored from time immemorial by “miserable sinners,” on finding themselves face to face with their last enemy—of either repeating or of hearing repeated some favorite passage of Scripture. With this conviction, like an astronomer who eagerly scans the heavens for a star whose existence is necessary to account for apparent vagaries in a visible system, I read and re-read Mistress Quickly's quaint, pathetic description of Falstaff's death, in search of a hint that would answer my expectation.

When, at last, I bethought me of the XXIIIrd Psalm, and of the countless death-beds comforted by its sweet, uplifting eloquence, it flashed upon me that in the phrase, “and 'a babbled of green fields,” lurked the very fulfilment of my conviction, that the dear old sinner, who never “had strength to repent,” was now, in his mortal extremity, mustering his waning powers in an effort “to die a fair death” by repeat-

ing, in broken and half-audible accents, verses learned in childhood:—

"The Lord is my shepherd; I shall not want. *He maketh me to lie down in green pastures*: he leadeth me beside the still waters. Yea, though I walk through the valley of the shadow of death, I will fear no evil."

Here at last we discover the true explanation of Mistress Quickly's words. In her "green fields" we recognize the "green pastures" of David, and with the recognition comes a strain of pathos in Falstaff's dying hour which no hand but Shakespeare's could have infused. Moreover, may we not here detect another Shakespearian touch, in thus making Mistress Quickly misunderstand and misquote Falstaff's words? Even at the last moment there is an intimation of the social difference in rank and intelligence between Sir John and the low-born hostess of a tavern.

If my interpretation be accepted, many an emendation is brushed aside. The last Cambridge Edition records the following substitutes which have been proposed for "a babbled of green fields":—"upon a table of green fells"; "on a table of green frieze"; "as stubble on shorn fields"; "on a table of greasy fell"; "and the bill of a green finch."

I take pride in announcing that my interpretation has been heartily endorsed by my friend, Horace Howard Furness, whose letter to me upon the subject, though not written for publication, I have the writer's kind permission to print.

LOCKE RICHARDSON.

"THE PLAYERS," GRAMERCY PARK,
NEW YORK, NOV. 1896.

MY DEAR LOCKE RICHARDSON:—

I cannot go without telling you how very good I think your "discovery" is about Falstaff's "green fields." It is admirable. The poor old fellow's attempt in the valley of the shadow of death to repeat the psalm which he must have been familiar with when he lost his voice singing of anthems, is very pathetic and is exactly needed to complete the picture of him.

I now discover that I never liked the idea of his mind wandering to the innocence of childhood, and it does not in the least harmonize with his invocation of "God!"

You must remember that the conversion of "Table" into *babled* is Theobald's work, and not Shakespeare's, as far as mere text goes.

But hang texts, Theobald's is an *emendatio certissima*, and no less certain is your interpretation of it, the which, if I had lit on, I should be as proud as forty peacocks. I congratulate you most heartily. I have adopted it from this hour, and shall always blow a vigorous blast in your honor when I refer to it.

Believe me, yours faithfully,

HORACE HOWARD FURNESS.

Literature

Sloane's "Napoleon"

Life of Napoleon Bonaparte. By William Milligan Sloane. The Century Co.

THE YEAR 1896 has brought to birth few books so notable as Prof. Sloane's "Life of Napoleon Bonaparte," the first volume of which has just been issued. Some hint of the sumptuousness of its form was given by the abundance of the illustrations that accompanied it in *The Century Magazine*; but these are supplemented in the bound volume with full-page plates, reproducing in the original colors famous paintings of historic scenes. There can be no doubt that these pictures add greatly to the charm, if not to the intrinsic value of the work; and the abundance and excellence of the portraits of the young Corsican and his contemporaries must commend it to everyone interested in the personality of the great general. The "fancy pictures," however, purporting to depict "The Infant Napoleon in the Room of His Birth," "Bonaparte Pawing his Watch," "Bonaparte in 1792 as a Frequenter of a Six-Sous Restaurant in Paris,"—these and such as these, though they may please the injudicious, greedy to get more than their money's worth in the way of illustra-

tions, really detract from the dignity of the book, and weaken its appeal to serious readers. They are the sole blemish on a monumental work, which, as a mere piece of book-making, reflects credit on author, illustrators, publishers and printers alike, and must be welcomed as one of the handsomest productions of the American press.

As to the author's fitness for his task, we have the late M. Taine's assurance that no English-speaking man of his acquaintance possessed so intimate a knowledge of French affairs. In his special and long-continued researches in preparation for the writing of this history, he seems to have consulted every possible source of information, and to have overlooked no interesting detail. To have given references to all his authorities would have needlessly encumbered a necessarily ponderous book; at the end of the last volume, however, such a bibliography will be given as will save the reader from consulting unnumbered works of no real worth, which were turned to in vain by Prof. Sloane himself. What impresses one quite as strongly as the writer's familiarity with the literature of the subject, is his absolute freedom from prejudice. It is this that gives his work its special value. Even fourscore years after the final overthrow of the world-conqueror, it is hard for a Frenchman to write of him without undue laudation or detraction; and an unbiassed judgment from an English source is almost equally to be desired of. No one but an American, perhaps, could study, without prejudice, the career of a man who had turned the European world upside down, at a time so recent; surely no student could have less reason to prejudice his acts than a native of this country. Lives of Napoleon there are in superabundance; but in the English language there is none that approaches this in impartiality of attitude and fullness of personal detail.

The vast flood of Napoleonic literature that has been let loose within the past few years, has enabled Prof. Sloane to round out his portrait of the most masterful man of modern times with a completeness hitherto impossible; and nothing is less likely than that future revelations will materially affect his conception of the great destroyer and constructor. As the present volume—the first of four—covers only the period ending with the downfall of Venice, occasion does not serve for a summing-up of Napoleon's achievements, or a final characterization of the man; but it has never been truer of anyone than of him, that "the child is father to the man," and this setting-forth of the traits of the captain of artillery, at the age of twenty-three, shows his biographer to be keenly conscious of his lack of moral principle, but disinclined to judge with undue harshness the product of such conditions as moulded his character:—

"The most prominent characteristic of the young man was his shiftiness, in both the good and bad senses of the word. He would perish with mortification rather than fail in devising some expedient to meet every emergency; he felt no hesitation in changing his point of view as experience destroyed an ideal or an unforeseen chance was to be seized and improved. Moreover, repeated failure did not dishearten him. * * * He was no spendthrift, but he had no scruples about money. He was proud in the headship of his family, and reckless as to how he should support them, or should secure their promotion. Solitary in his boyhood, he had become in his youth a companion and leader; but his true friendships were not with his social equals, whom he despised, but with the lowly whom he understood. Finally, here was a citizen of the world, a man without a country; his birthright was gone, for Corsica repelled him; France he hated, for she had never adopted him. He was almost without a profession, for he had neglected that of a soldier, and had failed both as an author and as a politician. He was apparently, too, without a single guiding principle; the world had been a harsh stepmother, at whose knee he had neither learned the truth nor experienced kindness. He appears consistent in nothing but in making the best of events as they occurred. So far he was a man neither much better nor much worse than the world in which he was born. He was quite as unscrupulous as those about him, but he was far greater than they in perspicacity, adroitness, adaptability and persistence."

The passage quoted gives a fair idea of the author's style, which has the vivacity to be expected in a work written rapidly and continuously after the subject had been mastered in all its multifarious details. It is the style of a scholar who is also a man of the world, and it is one of the merits of the book that it is not the product of a merely bookish mind. As for the theme itself, no romance excels in interest the true story, here begun, and in the completed work to be told as fully as the material for its telling exists, of the rise of an obscure and impoverished gentleman's son, to be the arbiter, for many years, of the destiny of every Continental nation.

"The Other House"

By Henry James. The Macmillan Co.

THE APPEARANCE of a new book by Mr. Henry James is always an event to the connoisseur of letters. It cannot be stated too explicitly or published too widely that "The Other House" is an event of the first order. In a small way it is a revolution. Mr. James has done something new. His name has been for long a synonym for cleverness and conscious skill, but on laying down this volume the reader is forced to confess that henceforward, if the writer so wills, it is also a synonym for power. The book has grip. Up to this time Mr. James's grip has apparently been nothing more than an exquisite sense of touch. The plot is compact of passion, terror, tragedy. Heretofore the author has avoided all but the decorous intellectual tragedies comprehended only by the elect, and has ignored the passions—perhaps because they are not well-bred—in favor of the perceptions. Here for the first time he permits himself a hand-to-hand bout with those elements of human nature and life which he has previously handled with gloves. The result is a book in which for once the crowning impression is not "What a clever writer!" but "What a powerful tale!" In literature, also, he who loses his life shall find it. Mr. James's reward for the perceptible amount of self-repression involved in the situation and handling of the story will be a wider, more diffused appreciation of its merits.

Briefly, the story deals with the predicament of Anthony Bream, who promises his wife on her deathbed not to re-marry during the lifetime of their child. As he subsequently loves a very beautiful and charming young woman, the promise, which he does not contemplate breaking, grows irksome to him. It also affects Rose Armiger, his wife's dearest friend, whose passion for him antedates Mrs. Bream's death and is practically a mania, but while it stands in her own way, it is also from her point of view a safeguard, though not an absolute one, against his making another marriage. Disappointed in her attempts to ensure the marriage of Jean Martle, the other woman, to another man, and losing faith in the strength of Tony's honor as against his emotion, Miss Armiger murders the child in such a way that she believes suspicion will fall upon Jean, thus, at least, preventing forever any union between her and the child's father. In the brief time when it seems that Jean may really be responsible for the crime, Tony, to shield her, declares that he did it himself to recover his freedom, but the truth is made clear through the agency of Dennis Vidal, for years a suitor for Rose's hand, and accepted by her, by implication, on the afternoon of the tragedy, in order to protect herself.

Stated thus, in bald outline, the story sounds crudely sensational, but when the search-light of Mr. James's intuition is turned across the situation, it is seen to be anything but crude, though it still remains immensely striking. In the way of subtle linking of motive with event and the interaction of character upon character, Mr. James has never done anything stronger or more artful. Granting the character of Rose Armiger—it is a good deal to grant, but we readily make the concession of her possibility for the sake of the result,—the argument of the whole thing is absolutely flawless. It is complicated, but its complexity is as coherent as that of some living organism. In all points of technique the book is real-

ly marvellous. Up to this time, the writer's most ardent admirers have never claimed for him a constructive ability of the first order as a novelist. When, some six or eight years ago, he abandoned the form of the novel and devoted himself to the study of the short story, it presently became apparent that he had the power of presenting a single situation, a detached phase of life, more completely and significantly than anyone else has ever done. It seemed that he had found for the first time his *métier*, the work for which his rare talent was designed. The present volume overturns completely this theory of the ultimate use of Mr. James in literature, for in it he has applied his perfected method of the short story to the problem of the novel with an almost startling success. The entire action of the book takes place in two half days; a morning at Bounds, the house of Anthony Bream, and an afternoon at Eastmead, the home of Mrs. Beever. To so arrange the stage that in these two scant scenes the characters, motives and relations of the six personages who play leading parts, become obvious and their destinies clear, is a feat of dramatic construction beside which Sardou's most compact bits of craftsmanship seem clumsy and badly done. The accusation of artificiality, which might well have been brought against such a marvel of structure had the theme been one of Mr. James's customary intellectual motives, can hardly be sustained against a book so full of "pity and terror," so vibrant with the true tragic note, that the general reader is likely to overlook construction altogether in favor of more absorbing qualities.

Better and more exciting than the discovery of a new force in letters is the revelation of a fresh power in an old friend. Mr. James has written for nearly thirty years to the delight of an audience fit though few. He now comes forward exhibiting qualities adapted to the subjugation of the many. Has he had them up his sleeve these three decades? Have life and art revealed themselves afresh to him in the "middle years"? Or is it only that he has resolved to conquer the populace? Readers of "Embarrassments" will remember the history of Ray Lambert, an exquisite literary artist whose productions did not sell, though he was continually making more tremendous efforts to be obvious and popular, more desperate bids for general acceptance. Each time he only succeeded in producing "a more shameless, merciless masterpiece." The temptation to compare Lambert and his creator is strong, but the latter will have the happier fate. If "The Other House" is in any sense a bid for popularity, it is preordained to be a successful one. The thrill of the story naturally is not for the readers of "shilling shockers," but it will appeal to many whom even the art of his short stories left cold. No one could have predicted that Mr. James would have undertaken the apotheosis of the police gazette, but this is practically what he has done, and he has made its footing firm upon Olympus. The book is a masterpiece, and we predict that the hour of the author's universality is at hand.

Women of Colonial and Revolutionary Times

1. Dolly Madison. By Maud Wilder Goodwin. 2. Eliza Pinckney. By Harriett Harry Ravenel. Charles Scribner's Sons.

THE MEMBERS of the patriotic orders and societies recently organized by the women of this country will stand first among the many that will undoubtedly welcome and appreciate this series. The volumes already published are of the highest historical and social value, and reveal much of the color and motion of individual and family life in the periods with which they deal, of which we learn next to nothing in the average book devoted to history. Mrs. Goodwin (1) takes us down into Virginia, among the Friends in Hanover County, where Dorothy Paine's childhood was spent, and also to Montpelier, where, as consort and widow of the ex-President, she passed her declining years. The brightest picture of life in these pages is that of Philadelphia in the days of the republican court. The new Constitution was on trial, war was a thing of the past, and the influx of gay Frenchmen of good fam-

ily, exiled by the revolution, made the once Quaker city the gayest on this side of the Atlantic. Washington in the days of its infancy, when it was a capital but hardly a city, is also pictured, with Dolly Madison, the President's wife, as the central figure of its social splendor. Born in North Carolina, 20 May 1768, Dorothy Paine spent most of her girlhood in Virginia. In 1779 her Quaker father for conscience's sake set free his slaves and moved to Philadelphia, where his ideas of hospitality, brought from Virginia, made the maintenance of the family less easy. In 1790 Dorothy was duly married to Friend John Todd, only to become a widow within a few months. She was wooed and won by "the great little Madison," and first entered the small, malarious settlement in the woods on the Potomac as the wife of the Secretary of State under Thomas Jefferson. As the wife of the fourth President of the Republic, she achieved a social success that has never been eclipsed by that of any lady in the White House.

Mrs. Goodwin has done remarkably well with the material at her command, which she gathered from all quarters. Her portraits of the great men and notable women of the period are admirably clear, and she has been equally successful in reproducing the social atmosphere of the period. The history of "Mr. Madison's war" and the burning of Washington, in particular, are brilliantly chronicled, and the pages devoted to the twenty years of life at Montpelier are full of charm. Dorothy's portrait forms the frontispiece of the volume.

Eliza Pinckney (2) was the wife of the Chief Justice of South Carolina, and her story comes to us clothed in the charm that springs from letters written day by day in unconsciousness of posterity. Miss Lucas was the daughter of an officer in the English army, who had come to the Carolinas for the sake of his wife's health. She was sent, as East Indian children are now, to a friend of the family in England, to be educated. Returning to America, she began at the age of sixteen a correspondence with friends in England which was continued until the Revolution. Living on a plantation, she became very early interested in agriculture, and in the end it turned out that she had powerfully influenced the resources of the state. Rice had been from the first the standard crop, but it was only by degrees, and through often costly and troublesome experience, that the capacities of the soil for "indigo, ginger, cotton, lucern and cassada" were proved. This very practical and managing young lady was nevertheless remarkably gentle and feminine in manners. Her letters were copied in a parchment book (long afterward snatched from the flames), because nobody knew what privateers or enemy's ships, in those days of triangular and miscellaneous fighting on the seas, would prevent their delivery. The plantation being near the Ashley River, there was plenty of naval society from time to time. We are told how the fashionables of these days dressed and comported themselves, what were their pleasures and pastimes, and even what they ate. In those days terrapin were in every pond, Carolina hams were proverbially fine, and turtle came from the West Indies, with "saffron and negro pepper very delicate for dressing it."

Then came courtship and marriage, the lover being a childless widower, forty-five years old, Speaker of the House of Assembly, member of the Royal Council of the Province, a Carolinian born, and well suited to make a young wife happy; and—unless her letters belie him—he succeeded in doing so. Then followed motherhood, with all its dreams and thoughts and resolves. A visit to England in 1752-1758 gives us charming pictures of life in the mother country, especially in London, when Garrick was in his glory. Returning home, her husband was seized with fever and died. Then followed the trials and uncertainties of the Indian wars, and after these the Revolution. In the chapters describing the social and domestic details of the time, the sufferings and troubles of the people, we have really brilliant pictures of

colonial life during the time that tried women's souls. Then the swamp-fox Marion and the keen and cruel, but usually outwitted, Tarleton were pitted against each other. Peace came at last with serene old age to the lady, who on 10 April 1793, after a ten days' rough passage at sea, reached Philadelphia in the expectation of regaining health through superior surgical skill. Her hopes and those of her friends were disappointed, however, and on 27 May 1793, she was laid at rest in St. Peter's churchyard, Washington at his own request acting as a pallbearer. Mrs. Ravenel's book has the great merit of showing very plainly the active, the useful and the merciful side of the old Southern civilization which has passed away. As surely as the women of New England wrought nobly in their sphere, so did the Southern matrons fit themselves and their sons to meet the change from colonial to national life. Furthermore, they had a large share in the task of training a race of the lowest savages from Africa in the rudiments of decency, civilization and religion. How well they performed their work is shown in the fact that in the day of trial during the Civil War, the Negroes proved themselves in the main the most faithful and devoted of servants.

A Browning Phrase-Book

Phrase-Book from the Poetic and Dramatic Works of Robert Browning. By Marie Ada Molineux, Ph.D. Houghton, Mifflin & Co.

THIS is a noteworthy addition to Browning literature. It had its origin in a plan of the Boston Browning Society to prepare a complete concordance to the poet's works. This was given up as certain to be too bulky and costly, and, after some experiments in the preparation of a phrase-book by the joint labors of several members of the Society, the undertaking finally devolved upon Miss Molineux, who had planned and partially prepared a concordance before the Boston Society suggested such a compilation. The task evidently fell into skilful hands, and this book is an eminently satisfactory outcome of the modified enterprise.

After the plan of a phrase-book, as distinguished from a concordance, had been adopted, it still seemed desirable to economize space by avoiding the repetition of quotations under more than one representative word; and Dr. Rolfe, who had been connected with the undertaking from the first, suggested that no quotation should be given more than once, the other leading words that might serve as clues to it being relegated to an index, which might also comprise the peculiar words, including the compounds, to which the poet was so much addicted, and which have a certain philological interest, though the phrases in which many of them occur cannot be counted among "quotable" passages. This was a happy thought. It reduces the size of the book materially, while it restricts the main part of it—the phrase-book proper—to the quotations which have an æsthetic, or purely literary, interest. The index, on the other hand, gives sufficiently full references to the peculiarities of Browning's diction, and obviates the necessity of cumbering the body of the book with hundreds of quotations of no interest except as containing these philological curiosities. At the same time, the index, by referring to quotations in the body of the book which contain these and other words, aids in finding these quotations.

The phrase-book proper fills 292 pages, and, if we may judge of it from such tests as we have had time to apply to it, really includes all the notable passages for which one would be likely to consult it. These are from one to five lines in length, always making complete sense, though, on account of the poet's long sentences with frequent parentheses, it is sometimes necessary to condense them, the omissions in such cases being duly indicated. The index (of about 225 double-column pages) is interesting as illustrating Browning's many novelties and eccentricities of diction. It begins with about two full pages of compounds in *a-*, from *a-begging* and *a-bloom* to *a-writing* and *a-yelp*. There are as many all-compounds, from *all-absorbing* to *all-work*. On the next

page we find such compounds as *altar scrap-snatcher*, *alley-phis*, *alteration-itchy*, *always-the-innovator*, *angle nichè*, *angler-simile*, etc. Peculiar words, like *ampollosity*, and proper names, like *Anael*, *Andromeda*, etc., are also included in the index.

The references are to both the six-volume "Riverside" and the one-volume "Cambridge" edition of Browning. The latter, for its compactness no less than for its illustrative matter, every reader and student of Browning of course will have, even if he owns the sixteen-volume English edition.

"Madagascar in War Time"

By E. F. Knight. Illustrated. Longmans, Green & Co.

MADAGASCAR, except from missionary reports, has been little known to the world. In the latter part of last year, the French sent an expedition into the interior, with more or less justification for their course. They marched from Majunga on the northwest coast through the low, malarious land up over the mountain passes and plateaus to the capital, Antananarivo, where the Hovas surrendered almost unconditionally. The island is now protected or annexed—it is hard to tell which—by the French. The English papers sarcastically call it "protection." Mr. Knight, who is the author of "Where Three Empires Meet," was the London *Times's* special correspondent. He succeeded not only in sailing around the southern portion of the island, but in landing at Fort Dauphin, and thence penetrating to the capital from the southeastern corner of the island. By a rare combination of the elements of good luck, he was able to proceed northward along the coast, then over the mountains and through the interior, for the most part over high and healthy lands, and thus to reach the capital. After seeing things pretty thoroughly, he came down to the coast and took ship at Tamatave. After nearly circumnavigating the northern half of the island, he sailed for London from Majunga.

Mr. Knight saw a great deal of the natives of the country, and has a very bad opinion of the Hovas. They are of Malay extraction, have reached a certain height of civilization, largely through their missionary teachers, and by superior cunning, rather than prowess, have gradually brought the black tribe under subjection, thus becoming the nominal rulers of the whole island. His first impression—that they formed one of the finest among the yellow races, including the Japanese—was gradually changed as he obtained more knowledge of them. He declares them to be treacherous, cruel, cowardly, inexpressibly conceited and contemptible in every respect. Even their Christianity, he thinks, has been adopted in order to enable them to reinforce their policy of plausible deception on the one hand and of unspeakable oppression on the other. When the French Government gave its ultimatum, an Englishman, who had been in the service of the Hova statesmen for years, advised them to make honorable terms. This they refused, and the Queen, whose only knowledge of the world had been acquired in a mission school, and who was surrounded by sycophants and flatterers, entered upon the war as jauntily as did Eugénie upon that with the Germans in 1870. No fighting worth speaking of was done by the ill-equipped and half-starved force sent from the capital to resist the well-disciplined French troops. In due time the latter were at the capital and shelling the palace. "Never was a town bombarded after a more humane fashion," for the invaders knew well how ignorant the people of Madagascar were, and that the real cause of the trouble lay with the politicians of the capital, who were making the whole affair a matter of nest feathering.

Equally interesting is this trained observer's description of an episode in modern warfare, wherein medical skill and quinine had probably more to do with success than superior weapons. Incidentally, it is a justification of the English methods of saving the strength of troops by providing a following of laborers and other helpers so large as to excite the derision of French critics. The author's pictures of the

awful effects of the Madagascar fever upon the French troops are heartrending. The mental depression caused is very great, and suicide among the sick soldiers was very common. Mr. Knight's book provokes the desire to know what will become of Madagascar under French rule. We confess, also, that we accept his account with reservations, until we hear from the British missionaries, who know the people by long residence.

"The Seven Seas"

By Rudyard Kipling. D. Appleton & Co.

MR. KIPLING'S new volume of poems might fitly be styled "Variations on the Theme of Rule Britannia," but that he has so changed the theme itself that it is barely recognizable. His patriotism is beyond question, and he shows just a trace of the old aggressiveness; but we miss the rich, blustering humor, the mixture of bullying and jollying, so familiar in the old soldier and sailor songs, which have become the leading traits in the world's conception of John Bull. John has changed, and Kipling is a realist, an artist. He writes, too, for a public which would like to discriminate, if possible, between heroism and ruffianism, and has learned to distrust political history and political poetry, as they have been written. Again, *his* England is scattered, rather sparsely, over the surface of the globe, and is beginning to fall apart into distinct nationalities. It were foolish to sound the charge like bombastical Henleys and Austins: the word is to close up the ranks. Kipling has nothing to say, therefore, about "Doctor Jim"; he does not dare the world to come on; he does not threaten "inferior races" with fire and slaughter. On the contrary, he apologizes for the past. If Englishmen have unjustly shed the blood of others, they have paid with their own. If they have stolen others' goods, they have improved the property, and, where the original owners have survived, they have, in some cases, benefited by the change. Now, let all keep in touch, Eurasian, Australian, Canuck and Cockney:—

"By the peace among Our peoples let men know we serve the Lord."

The past may be an evil thing for other peoples, but—it is no time to speak of that. The "Song of the English," with which the volume opens, is preceded by a dedication "to the City of Bombay," the author's birthplace. It includes praises of Calcutta, Madras, Rangoon, Singapore, Hong Kong, Halifax, Quebec, Victoria, Melbourne, Sydney, Brisbane, Auckland and Cape Town; it is a song of the Greater Britain. But there is no suggestion that the list might be made still longer, for the same good old reasons, and by the same good old means. He speaks not of an English Yokohama, or Shanghai, or Honolulu; not even of an English Alexandria. The coolness with which he faces political facts accompanies the poet when he descends from the molar elements to the atomic, from the changing peoples that constitute the actual England to the soldiers and sailors on whom its unity depends. Naturally, he is most of a realist where he is most at home—in the barrack-room. No one—not Zola, not Mr. Stephen Crane—has so completely rubbed away the glory from the career of the soldier as he. His enlisted man is fit for nothing but to carry and port. When dismissed from the service, he must cheat his way back to the barracks, in order to keep out of the rain. He marches to the transport full of dismal forebodings of defeat and death:—

"The jackal an' the kite
Ave an' ealthy appetite
An' you'll never see your soldiers any more
(Ip, Urroar!)"

He bewails his fate when the cholera gets a lodging in the camp:—

"'Twould make a monkey laugh, to see our way o' doin' things,
Lieutenants takin' companies an' captains takin' wings,
An' lances acting sergeants—eight files to obey—
For we've lots o' quick promotion on ten deaths a day."

His notions of the fair sex are based on experiences with the brown and yellow belles of Hooghli and Meerut. As a recruit he is kicked and beaten into form; and when, at last, he goes to the front, his five years' schooling is forgotten.

"E sees the blue-white faces all tryin' 'ard to grin.

An' now the hugly bullets come packin' through the dust,
An' no one wants to face 'em, but every beggar must;
So, like a man in irons, which isn't glad to go,
They moves 'em off by companies, uncommon stiff an' slow."

But, if he forgets much of his drill, he learns, on the other hand, that it is fair fighting twenty to one; he learns, when the odds are the other way, to sham wounded, to "'ook it," to squeal for quarter and hide under bedsteads from an Asiatic foe. And he finds comfort, all the same, in his unearned medal, and in the blessed fact that the papers "id it."

Perhaps it would have been better if Mr. Kipling had "id it," too. The danger of realism is that it will further lower the standard of those who read and recognize the portrait for true. Tommy Atkins is no hero, but it is possible that he may become much worse than he is, if he reads or sings such ditties as "That Day" and the "'Birds o' Prey' March." It would do no harm if our poet would throw over his pictures of barrack and camp-life a little of the romantic glamor which he can still find at sea. "McAndrew's Hymn" would have delighted Stevenson. The old Scotch engineer sees predestination and the hand of God in the working of his engine—

"Interdependence absolute, foreseen, ordained, decreed."

He prays the Lord to judge not his doings "at Gay Street in Hong Kong." And, when he goes all to pieces and abjures his creed, misled by the spicy breezes of the South Seas that tell him his "mither's God's a grasping diel," the shadow of himself, he repents it in fear and trembling, as being, perhaps, "the sin against the Holy Ghost." From "The First Chantey," which celebrates the invention of the first raft, to the "Last Chantey" raised by jolly sailormen in heaven, even if we read "Mulholland's Contract" and all the rest of the sea-songs between—with one exception,—there is a sufficient dose of the romantic. The exception is the narrative of "The Mary Gloster." It were difficult to find in all literature a more cynical portrait of an unrepentant, dull, business-like and successful rogue. Tennyson's "Northern Farmer," who based his hope of heaven on his having stubbed Thorneby waste, had, at least, no great crime on his conscience. Sir Anthony Gloster has scuttled ships and stolen patents, but "dies game." Yet the worst of sailor-men and the boldest of thieves are Yankees, according to Mr. Kipling. The "Rhyme of the Three Sealers," however, is as good a thing in its way as any Icelandic saga, and will constitute no *casus belli* between him and any American. But the poet has had no clear vision of the American spirit when he made that extremely composite Idea speak of its Atavar. The American is without ancestry. He is the new man. He is as distinct from the European as the European is from the Mongolian. His is the future: he cares little about the past that lies all confused in his mixed blood.

If these songs and ballads cannot be sung, most of them may be bawled or shouted, to the tinkle of a banjo or the pounding of a fist upon the table. It were not much to say that they are better than anything of the sort that has been done before; but it will seem a monstrous and lamentable thing to some that with them the author comes into the decorous circle of British Poets, there to stay. In reality he was much needed. Better his banjo than Mr. Austin's wooden lyre. His poems have the great qualities of simplicity and directness. There are few departures from the straight path of the story, merely to save rhyme or metre. Where difficulties occur, they are jumped by a short parenthesis; or,

more often, the poet's unmatched proficiency in pidgin English helps him over. Here are vigorous action, plenty of emotional excitement of the grosser sort, and marvellous descriptive and dramatic power. The story of "The Mary Gloster" told in prose might make an excellent novel of 300 pages; but how to tell it in sixteen, except in such verse as its author uses? That is the only test, and, tried by it, Mr. Kipling may claim a permanent place in literature as a poet.

"Through the Subarctic Forest"

A Record of a Canoe Journey from Fort Wrangel to Behring Sea. By Warburton Pike. Edward Arnold.

MR. WARBURTON PIKE cannot be said to be happy in the titles of his books. His former volume, which was published in 1892 and was reviewed in our pages, might have had a more attractive name than "The Barren Ground of Northern Canada." That volume dealt with the author's adventures in the pursuit of the musk-ox and other wildest of game in the northeastern desolation of North America, in which pursuit he exhibited remarkable energies, both as a hunter and as an explorer. His latest work concerns the opposite, or northwestern, portion of our continent, a region which has recently become interesting for various reasons, industrial and international. Though styled a journey through a forest, Mr. Pike's trip on this occasion was chiefly notable as one of the most adventurous canoe voyages ever undertaken. In a small boat of eighteen feet length, three feet six inches beam, and twenty inches depth, with two companions, he undertook and safely carried to completion an inland trip of 4000 miles through difficult and dangerous rivers, interrupted by many rapids and portages, and leading at last down the immense interior flood of the vast Yukon River to the Pacific, and thence for many miles along the perilous open-sea navigation of the Alaskan coast. The whole trip occupied more than fifteen months of such voyaging, through which their little vessel, made of spruce wood, and weighing only 130 lbs., came staunch and sound, only once requiring hammer and nails to patch a hole made in running a rapid into which they had been betrayed by misinformation.

Besides ample experience and preparation, such a trip, it will be seen, needed in the leader a large reserve of good bodily powers, and ample resources of patient endurance and good management, with a talent for dealing with a variety of characters. With all these qualifications it is evident that Mr. Pike had the good fortune to be singularly well provided. His scientific achievements were not remarkable, but he made some useful additions to geographical knowledge, particularly in tracing the Pelly River and Lakes, which lie between Alaska and the Canadian Northwest; and he brought home some geological specimens, which have been arranged and described by Dr. G. M. Dawson of the Canadian Geological Survey, and some plants, which have been classified by Dr. Thistleton Dyer. His most notable discovery, if such it may be called, is one which will bring welcome news to every sportsman. The region composing the upper waters of the Yukon and its many affluents has lately become "the best moose country on the American continent." Driven away from the forests of Maine and of eastern Canada, the moose have taken refuge in the far Northwest, where this "noblest animal of the whole deer family is increasing and multiplying at an almost incredible rate." Moreover, "this state of affairs is likely to continue." The miners are leaving the country, and the Indians are dying out under the effects of disease and of evil habits introduced by the miners. When they are gone, "the moose will have everything their own way; the cariboo and wild sheep will roam unmolested on the mountain tops; and the country will relapse into the vast game preserve for which it is so eminently suited."

The conversion of an immense tract of northwestern America, drained by one of the mightiest of navigable world-rivers, into a hunter's paradise is not exactly the future which

has been looked for; but there might be worse prospects. Perhaps the indefatigable efforts of the missionaries, both Catholic and Protestant, of whose labors Mr. Pike writes in laudatory terms, may succeed in replacing the perishing Indians and Eskimos by a population of a higher and more enduring cast. The author found on the Lower Yukon, not far from the Arctic circle, "extensive farming operations going on," haymaking in progress, and "the potato-crop looking well." There is hope, therefore, for civilization, even in these regions. While it slowly advances, the hunters will enjoy their opportunity; and they could not have a better guide and adviser than our genial author. His book is attractively printed, furnished with useful maps, and illustrated with spirited pictures, mostly engraved from his own kodak views. These would have been more numerous, but for an accident which befell the voyagers just at the close of their trip, when their canoe was nearly swamped by a heavy sea on the Pacific coast. "The poor kodak camera, which up till now had been very lucky in keeping out of trouble, had to swim for its life, and all the photographs of the sea-coast and its inhabitants were utterly ruined." This is a specimen of the chances and perils through which the author brought the materials of his pleasant and instructive book.

"The Adventures of My Life"

By Henri Rochefort. Arranged for English Readers by the Author and Ernest W. Smith. 2 vols. Edward Arnold.

THE IMMENSE popularity of Rochefort's "Mes Aventures" from the first, made the publishing of a translation a foregone conclusion. Mr. Smith has done his work well, and the book has lost none of its characteristics in the transfer. A long review of this remarkable work was published in *The Critic* of May 23, on its publication in the original; and its English dress only serves to emphasize what was then said. Rochefort never scrupled to fight policies and systems of government through attacks on individuals; and he had the supreme bad taste (to use no stronger words) of attacking women as well as men. He tried to hit Napoleon III. through the Empress Joséphine and her sisters-in-law as well as through his mother and his wife. His treatment of the latter makes the pages devoted by M. Vandam to the ex-Empress in his "Recollections of an Englishman in Paris," seem models of good taste. And he vies with Barras in his treatment of Joséphine, Napoleon I's sisters, and, of course, Napoleon himself. And he takes pleasure, at the very beginning of the book, in once more retailing the story of the pearl necklace.

It would be unjust, however, to judge the work by this deplorable tendency of its author. He is readable, amusing, from beginning to end; and all his life he has been an intrepid fighter, whatever the cause. He takes great pride and pleasure, too, in relating his desperate struggle with the Empire, and in the adventures and misadventures of *La Lanterne*; and he has a rich fund of anecdotes and reminiscences of notable people. M. Rochefort, by the way, approves the Byron-Shelley-George Sand-Musset-Sandeau theory that genius must be free (a theory elaborated by Ouida in a magazine article), in the following reference to Mme. Hugo:—"She had at once understood that it would have been too difficult to aspire to the exclusive possession of the heart and body of so fêted a husband, so she resigned herself to any conjugal forgetfulness on his part, and did not allow it to change the admiration she had for the extraordinary man to whom she was bound." In the first volume of the "Correspondance de Victor Hugo," recently brought out in Paris, there are some letters to Sainte-Beuve, which contain obscure references to the rupture between these two great men—a rupture that was caused (the conclusion is inevitable) by the great admiration Sainte-Beuve demonstrated for Mme. Hugo. These letters, which should never have been published, more than suggest that the lady returned the admiration; so that here at last we have a woman who was strong enough to be consistent.

M. Rochefort's work is a historic document. But it is, above all, a daring *chronique*, such as only a Parisian of the Parisians could have produced. The English edition is well printed and bound.

"Elizabethan Sonnet Cycles"

Edited by Martha Foote Crews. 2 vols. A. C. McClurg & Co.

IT is always pleasant to dip into the still fluid English of the contemporaries and forerunners of Shakespeare. We may care little for their crude thoughts, and still less for their elaborate conceits, borrowed, often at third and fourth hand, from the Italian; we may be shocked by their license and bored by their pedantry, but the plastic freedom of their language has a charm, which often suffices, by itself, to please us. In these "Elizabethan Sonnet Cycles," this freedom of the word, its plasticity in the hands of the sonneteer, the undertones of meaning and of sound which he has forced from it, are all. There is nothing even faintly to remind one of the creative force of Shakespeare, or the rugged picturesqueness of Chapman. On the contrary, if one thinks at all of the meaning of the verse, it is but as an echo, "in the north wind sung," of Petrarch, or of Ronsard. Lodge's "Phillis," the "Licia" of Giles Fletcher the elder, Daniel's "Delia" and Henry Constable's "Diana" are given, in two neat volumes, covered in red and gold, and printed on Van Gelder paper, of a quality which we hope to see more often used for books of this class.

The editor has supplied to the work as a whole a short introduction, and to each series of sonnets, an elaborate preface. In the introduction she reviews the changes from the Italianate to the finally adopted English form of the sonnet, and the growth of the fashion of writing sonnet-sequences, from Sidney's "Astrophel and Stella" to Chapman's critical and philosophical "Coronet." We cannot agree with her when she says that these sonnet-cycles take us back to an age "more childlike than our own." It was, on the whole, an extremely artificial, though unsettled, age, more so in England than elsewhere, and natural only in its outbursts of mature passion. People were constantly trying to shape their lives symmetrically by some golden rule drawn from Italy or Greece, and as constantly showing themselves to be, at bottom, adventurers, lovers, pirates and soldiers of fortune. The biographical prefaces give a good and sufficient account of the varied lives of the authors whose works have been selected for this pretty edition—of "Old Doctor Lodge," who had been a gay companion of Peele and Greene in his younger days, a sailor with Clarke and Cavendish, a student at Avignon, an inmate of a debtors' prison, a refugee from religious persecution as a Roman Catholic; of Fletcher, several of whose family were more distinguished than he in literature, and who was a member of Parliament and a diplomatist; and of the courtier Daniel, and of Constable, the devotee.

"The Heart of Princess Osa"

By Anthony Hope. Frederick A. Stokes Co.

TO THE MIND wearied by too close application to "problems," there cannot be many more refreshing ways of escape offered by recent books than this collection of short stories holds out. It is pure, undiluted romance: love and chivalry go hand in hand through its pages, only thrown into stronger relief by such occasional glimpses of the gulfs beneath as the chronicle of the treachery of Count Nikolas in the strongest and most moving of the stories, "The Sin of the Bishop of Modenstein." They all deal with episodes in the history of the wilful, capricious, but always bewitching Princess Osa, daughter of King Henry the Lion and sister of his successor Rudolf III, of the House of Elphberg, in whose archives Mr. Hawkins made such profitable researches a few years since. They give us nine different cases of the way in which her fatal beauty wrought upon the men with whom she came into contact, ending with her own final subjugation (though it needed strata-

gem to bring it about) at the hands of the Grand Duke of Mittenheim. There is plenty of variety in the subjects—a bishop and a smith, a painter and a highwayman, a miller and an English lord coming within the circle of her fascinations; yet we confess to a feeling that these delectable adventures have been more enjoyed, contrary to the general rule, by those who read them one at a time in the course of their original publication, and were thus enabled to recover a little in the intervening month from the bewildering effect of Princess Osra's charms. By reading the book as a whole, one gets almost too vivid a conception of what it must have been to live in the daily contemplation of her, at Strelsau or at Zenda.

This feeling may be but an eloquent tribute to the art of her creator; and indeed his art is constant all through the book, both in the portraiture of very diverse characters and in the skilful treatment of the background of the picture. It is not drawn with the same sharpness of outline as in "Prince Otto," for example; yet there is nothing to suggest that any slight vagueness comes from want of certainty, as when a distinguished living critic spoke of "an Elzevir of the good date." The style is a very successful mean between obtrusive, conscious archaism and the bald modernity which is only too apt to show through the old-time coloring of historical romances. Easy and graceful, exceedingly simple as it should be, it serves its purpose admirably; and the whole history, as we have said, is a delightful relief from the strenuous wrestling with tendencies on which some of our modern novelists would bid us enter. Why Osra kissed the Marquis de Mérosailles the third time, for what the Bishop of Modenstein's confessor gave him so severe a penance, whether Christian the highwayman was sorry not to be hanged—these are questions that leave no wrinkles behind them.

"The Altar Book"

Boston: Daniel Berkeley Updike, The Merrymount Press.

"THE ALTAR BOOK: Containing the Order for the Celebration of the Holy Eucharist according to the Use of the American Church" is a handsome specimen of American typography, and a credit to the Merrymount Press, at which establishment the type was set, and to the DeVinne Press, where it was printed. It is a large folio, containing the Collects, Epistles and Gospels to be used throughout the year, the order for the administration of the Lord's Supper, the Thanksgiving Prayer adopted by the Church, the "ordering" of deacons and priests and the consecration of a church or chapel. It is fully rubricated, and is adorned throughout with newly designed and appropriate initial letters. The tones for the Collect, Epistle and Gospel, and the music for the Summary of the Law, are given separately, as being in that way more convenient in use. An important feature of the book and one calling for special notice is its ornamentation.

Besides the initial letters just referred to, Mr. B. G. Goodhue has supplied a number of magnificent floral borders and full-page illustrations of striking and original design. Moses in the desert, his brazen serpent set up on a platform of lava, faces the Collect for the First Sunday in Advent, to which there is a broad border of conventionalized passion-flowers. The three Kings from the East lay their gifts before the infant Christ on the page opposite to the Epistle for the Nativity. In this case, the border is a curious one, with owls and bats flitting through pine-apple-bearing vines, twined with scrolls of the Prophets and the Sibyls. And the picture, with its kings in middle-age costume and ruined Renaissance architecture, is not less curious. The Angel appearing to the three women at the sepulchre faces the service for Easter Day, and peacocks, emblematic of the Resurrection, are perched among the scrolls of the border. Ascension Day has its appropriate picture and border of conventional flowers and foliage; the tongues of flame descend on the Apostles' heads in a neat little Renaissance chapel on Whitsunday; and a strange, allegorical design of the Trinity stands opposite the beginning of the service for Trinity Sunday.

Mr. Goodhue deserves credit for departing from the established and easy custom of wholesale borrowing from earlier designers. His work is in accordance with the traditions, and as much so in the anachronisms of which we have spoken, as in his use of firm outlines relieved by large spaces of black and white; but each design

is a new composition, and shows a personal appreciation of the pictorial and decorative possibilities of the subjects chosen. He has supplied, also, a handsome Gothic design for the cover, which is in stamped leather, with metal clasps. Only 350 copies have been printed.

"Mgr. de Salamon"

Unpublished Memoirs of the Internuncio at Paris during the Revolution, 1790-1801. With Preface, Introduction, Notes and Documents by the Abbé Bridier of the Clergy of Paris. Little, Brown & Co.

THE ABBÉ Bridier visited Rome in 1891, and was the guest of the official representative of St. Sulpice at the Vatican. During his stay, a Roman lawyer offered him for sale three small volumes of memoirs in manuscript, purporting to be written by Mgr. de Salamon, the Internuncio at Paris during the Revolution. They were certified copies of originals written to Mme. de Villeneuve, *née* Ségur, who was the daughter of the Grand Master of Ceremonies of the Court, and the wife of the Treasurer of the City of Paris. A new work, claimed to be original, written by one of the sufferers of that period of which every phase has been revealed, naturally aroused doubt in the Abbé's mind as to its genuineness. Before purchasing it, he determined to assure himself of its authenticity, and to find out if it had been previously published. The original, if in existence, was presumably in France. The Abbé wrote to the family of Mme. de Villeneuve, visited all the places where the Internuncio had lived, consulted his biographies, searched the old book-stalls of the Seine. He found no signs of the original manuscript, but satisfied himself that it had never been published. He finally became convinced that the volumes in the hands of the Roman lawyer were genuine copies of the original, and that the latter was a veritable record of the Internuncio's life during the Revolution.

He bought the manuscript, translated it from the Italian in which it was written, and published it, with an introductory sketch of Mgr. de Salamon, whom he shows to have been an honest, brave and true man, more of a diplomat than a priest, as was consistent with his mission:—"He associates very little or not at all with his brother clerics; he would rather draw up reports than preach sermons; he takes more interest in the perplexities of a legal investigation than in hearing confessions, and is better acquainted with the customs of France than the Holy Scriptures." His story is told simply, but the characters that appear in it are as living as when they helped and comforted the poor prisoner. He describes vividly the horrors of the crowded prison, the constant fear of impending death, and his fearful sufferings when out of prison—hiding in the Bois de Boulogne, not daring to sleep twice in the same place, lest he should be tracked and captured again. Their unmistakable sincerity gives these Memoirs an undeniable charm. They will rank among the most interesting of the works of their kind dealing with the Revolution.

Mr. Henry James's "Theatricals"

Second Series. Harper & Bros.

THE TWO COMEDIES published under this title are "The Album" and "The Reprobate." Like their predecessors, they are accompanied by an apologetic preface, which tells how they were written in accordance with special managerial directions, in the hope of fitting a particular company. There can be no doubt that the imposed conditions, as humorously set forth by the author, were difficult and exacting, and it is equally clear that the literary and dramatic qualities of the works have been affected injuriously by a too conscientious effort to comply with them literally. To a certain extent, therefore, the manager must be held responsible for the defects of both pieces, but the prudence of his refusal to produce them in their present shape is not likely to be disputed. Mr. James would have done much better, probably, had he allowed himself to be guided by his own instincts, for, in striving after compact and rapid action and extreme brevity and directness of speech, he has made his stories seem yet more improbable than they really are, and deprived himself of the advantages arising out of smooth and witty dialogue. The chief weakness in both plays is that of manifest unreality. The characters have the speech, but not the manners or the habits, of the class to which they profess to belong. Their actions are purely theatrical, natural motive being subordinated entirely to the exigencies of the designed situation.

In "The Album" the scene opens in a country house. The master lies dying, and two of the guests, a widow and a spinster, are devising snares for the expected heir, a grasping baronet, who, having much, naturally wants more. The dying man, before

signing his will, wants to be assured that nothing has been heard of a certain missing cousin. This gentleman, a Bohemian artist, by one of those coincidences so familiar on the stage, turns up at the critical moment, but the baronet wilfully conceals the fact, and so contrives to secure all the money for himself. Thereafter he is pursued by the two fortune-hunting women, and also by the heroine, who has discovered his treachery and wishes to compel him to surrender part of his ill-gotten gains to the returned cousin, for whom she has a secret liking. Finally the baronet is run fairly to earth by the widow and offers marriage to her, at the same time declaring his intention of handing over the money which he had obtained under false pretenses. Upon this the widow promptly releases him, the heroine marries the artist and all ends happily. It would be superfluous to point out in detail the flimsiness of this story, or the improbabilities which are emphasized by the farcical treatment employed in many of the scenes.

"The Reprobate" is founded upon a still slighter and less reasonable theme, but contains some amusing, if not particularly original, sketches of character. The hero, now nearly thirty years of age, has been guilty in his more juvenile days of an escapade with an actress, and since then has submitted himself to the austere guardianship of his stepmother and an ally, who debar him from every form of pleasure or liberty for fear of exciting his passions. At last the heroine prompts him to rebel. He absents himself for twenty-four hours in London, whence he returns, completely emancipated, to take general direction of affairs and marry his benefactress. In this there is a comic idea, but as Mr. James handles it, it belongs to burlesque rather than comedy. Yet the actress is a lively sketch, and the priggish young member of Parliament is an amusing and moderately truthful study. There is not, however, virtue enough in either to secure a successful stage representation. On the whole, these comedies, although smartly written in many passages, are not likely to add much to their author's reputation.

"On Heroes and Hero-Worship"

And the Heroic in History. By Thomas Carlyle. With an Introduction by Edmund Gosse. (Nineteenth Century Classics.) Ward, Lock & Bowden.

MR. GOSSE calculates in his introduction that over 100,000 copies of a certain recent edition of this book must have been sold; and the work still sells, he says, at a rate one year's continuance of which would constitute success in the case of an ordinary book. Criticism can no longer touch it, he adds, nor change of taste affect it. Hence he goes on to criticise, instead, Carlyle's growlings and rantings about his physical condition. It is bad to be a dyspeptic; it is worse to annoy your contemporaries about ills which no one of them can do anything to alleviate; but perhaps worst of all is it to have your ravings constantly repeated by your critics after your demise. Of Carlyle's manner of delivery of his lectures, Mr. Gosse says that, if unconventional, it was impressive and effective:—"It is certain that his voice was carried far, and that he kept his hearers wide awake." Mr. Gosse goes on to treat of Carlyle as a non-heroic hero-worshipper, and returns to the great writer's stomach aches and lame fingers and his howlings about them to show that he was only "a peasant growling like an ill-bred collie dog," an "undignified human being," a "pitiful figure," although the author of "Heroes and Hero-Worship." The one thing that he did was to demand of others a manliness to which he could lay no claim, himself. The new edition is very neatly bound in green and gold, and is well printed.

"Mrs. Cliff's Yacht"

By Frank R. Stockton. Charles Scribner's Sons.

MR. STOCKTON'S adventurous fancy is unwilling to part from its latest creations. Having evolved an immense fortune, it seems incumbent upon him to have a hand in the spending of it, and accordingly he brings us Mrs. Cliff (who will need no introduction to readers of his penultimate book), with a share of "rich Peru and all her gold" awaiting disposal. Now, it is very easy for a Monte Cristo to spend any number of millions in Paris, and Mrs. Cliff dissipates—we have chanced upon an equivocal word, but no one who knows Mrs. Cliff will be misled by it—dissipates a portion of her treasure in that very city. But Mr. Stockton's humor sees many more possibilities in carrying her back to her quiet New England home, and showing us a little of the incongruities which arise when she attempts to spend it there. It is only when she has been a while in Plainton, trying incredibly hard to be the same Mrs. Cliff she used to be, that the excellent

Burke turns up, and becomes her guide, philosopher and friend in all that relates to the proprieties of her new position as the dispenser of millions. After having built her a fine new house under the guise of a new dining-room with the necessary attachments, his seafaring instincts crop out, and he instigates her to the purchase of a steam yacht. To this she agrees on consideration of the opportunities for benevolence which it will afford, and marks her purpose by calling it the "Summer Shelter." Her first venture is the inviting the clerical members of a synod of her denomination to join her in a trip to the West Indies; but before the voyage begins—*majora canamus*—a telegram from Captain Horn brings in a new element. Instead of merely studying the humors of a country town, or giving "a United States twist" to Monte Cristo, Mr. Stockton whirls us off into further exciting adventures with lawless men, and the defense rather than the expenditure of treasures. How the "Summer Shelter" alters her course, how the peaceful Padres comport themselves *dans cette galère*, and cover themselves with glory and coal dirt, how Captain Horn cannot stay away, but arrives in time to see the end, and what that end is after much excitement, we must not altogether disclose. Mr. Stockton, there is no need to say, is fully capable of narrating all these things, and, whether he is sketching New England character with a light touch or moving amid maritime conflicts, he is always master of the situation.

"Bracebridge Hall"

Or, The Humourists. By Washington Irving. Surrey Edition. G. P. Putnam's Sons.

AMONG THE handsomest books published for the holiday season of this year, must undoubtedly be numbered this new edition of one of Irving's best-known works. It will look eminently well beside the Darro Edition of the "Alhambra," the Agapida Edition of "Granada," the Van Twiller Edition of the "Knickerbocker," the Van Tassel Edition of the "Sketch-Book"—to name but a few of the beautiful and costly editions of Irving's works brought out by the Messrs. Putnam. In fact, we believe that no other author has ever fared more sumptuously in the matter of illustration, binding, paper and type, than has the master of Sunnyside. And he deserves it all in the fullest measure. The present work contains twenty-eight illustrations from drawings by C. S. Reinhart, C. H. Schmolze, Arthur Rackham, Julian Rix, William Hyde, F. S. Church and Harrison Miller; and the picture of the Chapel of Our Lady of Grace at Honfleur, accompanying the story of "Annette Delarbre," has been reproduced from a photograph. The borders which adorn each page of the text, the title-page and the cover are from designs by Margaret Armstrong; and the initials have been drawn by Howard Chandler Christy. The possessor of the *éditions de luxe* of Irving's works published in former years will, of course, want to add this new brace of volumes to his set; and he who purchases these two first, will inevitably come to covet their predecessors. They are truly handsome books.

New Books and New Editions

WHAT CAN BE said of "In Ole Virginia" that has not been said time and again? Mr. Page's work has taken its place among the masterpieces that are named without comment, because all the world knows them and appreciates their worth. A new edition of these stories of the South is finely illustrated by Messrs. W. T. Smedley, B. W. Clinedinst, C. S. Reinhart, A. B. Frost, Howard Pyle and A. Castaigne—names that are a guarantee of the excellence of their work. Essentially a presentation book for the coming holidays, this edition has all the characteristics such a book should have—fine paper, clear print and a handsome binding. (Charles Scribner's Sons.)—MRS. BURNETT'S "That Lass o' Lowrie's" is probably the work that will longest keep her memory green. We welcome, therefore, a new edition of the story, printed from new plates, and bound uniformly with "A Lady of Quality." (Charles Scribner's Sons.)—A NEW TRANSLATION of Pierre Loti's "An Iceland Fisherman," by Mrs. Helen B. Dole, deserves praise, when we consider the great difficulties that confront the translator of an author who is a master of the most delicate nuances. The volume contains a portrait of M. Viaud, and a number of illustrations by E. Rudéaux. (T. Y. Crowell & Co.)

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"FABLES FOR THE TIMES," by H. W. Phillips, illustrated by T. S. Sullivant, bring Æsop down to date, and connect his innocent animals with Wagnerites, labor delegates, science, dress-suits, and pay-on-publication journalism. Mr. Sullivant takes further liberties with their bodily forms, magnifying heads and noses and

diminishing their nether extremities, just as if they were mere presidential candidates. Between the two, the ass and the elephant, the lion and the fox fare rather badly; but the reader will find their work none the less funny. (R. H. Russell & Son.)—THAT THE bicycle has got itself an acknowledged place in literature and art is shown in "The World Awheel," an amusing collection of poems and prose stories illustrated in colors after water-color drawings by Eugène Grivaz. These sketches show the ubiquitous pretty bicyclist blown on by the breezes of the Riverside Drive, riding a flower-decorated wheel along the Riviera, making a High and raid on a wayside lilac-bush in Scotland, viewing the castled Rhine through an opera-glass, taking notes in Pompeii, and careering across the desert in the shadow of the pyramids, got up *à la Turque* in red fez, white coat and green trousers. The editor, Mr. Vo'ney Streamer, has done his work well, pressing into the service of the wheel Goldsmith and Burns, and bringing them in line with its regularly enlisted partizans, of whom a number have been recruited by *The Critic*. (Frederick A. Stokes Co.)

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THE "Modern Political Orations" edited by Mr Leopold Wagner include some of the most notable examples of the political oratory of Queen Victoria's long reign. Opening with Lord Brougham's speech on Negro Emancipation, the book contains, further, specimens of the oratory of Macaulay, O'Connell, Bright, Cobden, and many other famous speakers, English and Irish. The field is a new one, and such a collection ought to be welcome. The questions treated are still, for the most part, living issues, and the speakers' names are familiar; yet it is safe to say that few have any idea of their actual utterances. Here these will be found, together with references to the original sources, to which the student may turn for further information. (Henry Holt & Co.)—A SECOND EDITION has appeared of the autobiography of "Adeline Countess Schimmelmänn," edited by W. S. Foggitt, pastor of the English Reformed Church at Hamburg. It is a curious and somewhat perplexing narrative. If the lady's account of herself is to be accepted, she has suffered persecution from her family because, after eighteen years at court, where she was maid-of-honor to the Empress Augusta, she was moved to devote herself to philanthropic labor among the fishermen on the island of Greifswalder Oie and the socialists of Berlin. Her relatives, according to the story, plotted against her and caused her to be shut up in a hospital as a lunatic, from which she was subsequently liberated through the influence of friends, being declared perfectly sane. She appears to make out a good case for herself, but one cannot help feeling after reading the book that there is a good deal of the "crank" in her, notwithstanding the testimony of the editor and that of the Rev. Otto Funcke, an eminent clergyman of Bremen, to her character, ideas, and labors. Let the reader judge for himself, after reading the book, which is very interesting, whatever judgment one may form of the author. (Dodd, Mead & Co.)

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THERE IS nothing very striking in "Syria from the Saddle," by Albert Payson Terhune, which is the work of a traveller who possessed no special equipments as a scholar, theologian, or man of science. It is simply the pleasing record of the progress of a young man in the prime of health and flush of animal spirits, who took pretty much the routine ride from north to south—from Beirut to Bethlehem, which is the modern tourists' "from Dan to Beersheba." Fortunately he secured the services of a dragoman who had far better manners and education than the average Palestinian cicerone, so that the rider was able to see properly and interpret right many objects concerning which the average tourist is apt to be misled. The book might have been reduced one half with small loss to the reader, but its tone is cheery, the chapters are readable, and the illustrations good, and up to date. To those who would have a picture of the Holy Land as it is to-day, we can recommend this book, and it will be useful to those starting out on the same voyage. The author is strong in his expressions of sympathy with the humanity that suffers and groans under the great assassin's rule. (Silver, Burdett & Co.)

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NO MORE amusing caricatures can be imagined than Mr. W. M. Goodes's comical illustrations to Bill Nye's "History of England." From the frontispiece, which shows the wild Briton practising the noble art of self-defense to the damage of a Roman invader's nose, to the picture of the collision between Jenny Geddes's stool and Archbishop Laud's shaven crown, all are full of character, ac-

tion and humorous design. James I., desirous of contributing his mite to the advancement of knowledge, gets his finger squeezed in the printing-press; under Henry VII. a reluctant taxpayer swings from the gibbet; the agricultural laborer of Plantagenet times wears a placard upon his manly breast announcing a tremendous reduction in price; Watt Tyler knocks stars out of the tax-gatherer's head, and Roger Bacon gets blown up with his own discovery. (J. B. Lippincott Co.)—MAUDE EGERTON KING'S "Round About a Brighton Coach Office" is very good literary hay, with now and then a dried clover blossom in it. The author's relatives may find it interesting, and perhaps some of the residents of Brighton; but the average reader will turn over about eighty-five pages before he feels anything that might be called interest. Lucy Kemp Welch's illustrations, the print and paper are exceptionally good, and one cannot help wishing that they might have been used to perpetuate something beyond the mediocrity here represented. (Macmillan Co.)

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MR. JOHN LANGDON HEATON is the latest votary of the rustic Muse to compete for the honors hitherto monopolized by Mr. James Whitcomb Riley. "The Quilting Bee, and Other Poems," celebrates in homespun verse the pleasures and mishaps of a farmer's year. "Marthy's Blue Gown" and "Gov'nor's Day" are described in good, set terms, if a little hard to understand; the joys of the "Ol' Deep Hole," "The Dinner Horn," "Apple Blossoms" and "Saturday Night" are remembered, and we are given to understand that the height of felicity is to be found in "Bilin' Soap 'ith Marthy." But Mr. Heaton has also some verses of the city, and "Patter of Park Row," in which the shady side of civilization is depicted. The lines entitled "The Quilting Bee" are dedicated to the poet's wife, and have suggested a quaint patchwork design for the cover. (Frederick A. Stokes Co.)—THE COLLECTION of "German Songs of To-Day," edited, with an introduction and literary notes, by Alexander Tille, Ph.D., is "intended to provide American students of German literature with a representative selection from the lyrics of the New Empire," the editor having taken particular care to "bring together characteristic illustrations of the various intellectual movements that have made themselves felt in German lyric poetry during the last twenty-five years." Specimens of all the important schools are included, and Mr. Tille tells us specially in his preface that he wanted to give, also, a picture of the kind of influence exerted by such leading spirits as Jordan and Nietzsche. His collection is interesting in itself, but, we fear, not so universally representative of modern German poetry as he wished to make it. Still, the book is well and conscientiously done, and the introduction may be read with profit. (Macmillan Co.)

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"ALL EXPENSES PAID" is a satire on the minor bards of England. The idea is a happy one, but it has not been well executed; in fact, the inspiration has been entirely confined to the idea. Mr. Pattington, a retired pork-butcher of great wealth, is devoured by the desire to become the modern Mæcenas. He therefore takes on a trip to Parnassus—"all expenses paid"—William Watson, William B. Yeats, Richard Le Gallienne, A. C. Benson, Katharine Tynan, Dollie Radford, Norman Ga'e, Arthur Symons, Alfred Hayes, Francis Thompson, Jane Barlow, Rudyard Kipling and John Davidson. The band comes in the presence of the Immortals, but only Watson, John Davidson and Rudyard Kipling are presented to them by Apollo, who introduces the author of "The Seven Seas" with a song *à la* Tommy Atkins, the chorus of one of the verses being:—

"Then 'ere's to you, Lippy-Kippy, an' the ink that wets your pen,
If you ain't got whacking muscles you can warm the blood o' men;
For all the bards afore you as 'ave strummed the Girl's guitar,
You 'ave plucked a fresh enchantment, you 'ave thumb'd a novel bar."

The satire is anonymous. (London: Archibald Constable.)

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"ECHOES OF BATTLE," in the form of poetry and prose, are awakened by Mr. Bushrod Washington James, who is a member of various learned associations and served as a volunteer surgeon after the terrific battles of Antietam and Gettysburg. He is also a traveler, has been to Alaska, and during the past year has ridden on horseback over the battle-fields of the late war. He knows the Revolutionary sites in Pennsylvania, being particularly well informed about Valley Forge and Germantown. His book is not of a high order of literary value, nor can it be called a permanent contribution to literature. Nevertheless, the poetry is respectable, and the prose

descriptions have the freshness and firmness of touch which come easily to one who saw what he describes. The description of the Gettysburg battle-field, with its 500 historic monuments, is especially interesting. The illustrations are numerous and of good quality. (Philadelphia: Henry T. Coates & Co.)—"HEAVEN THE COUNTRY, Christ the Way" is a volume of Scripture verses, one for each day in the year, selected from the books of the Bible consecutively, and arranged in groups of seven, with a blank page opposite each group, on which Sabbath meditations may be recorded. There is no preface, or note, or comment, and the object of the anonymous compiler can be inferred only from the title, which is, perhaps, sufficiently suggestive to lead to a profitable use of the volume. (Dodd, Mead & Co.)

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MRS. M. CAREY'S abridged translation of Victor Duruy's "History of France" still retains its place as probably the best short work on the subject in English. Published in 1889, it is now reissued in a new edition, brought down to date by Prof. J. Franklin Jamison, who performed the same task with skill and efficiency for the earlier edition. The two volumes contain thirty-four illustrations, are well-printed and bound, and are boxed. They form a useful, handsome, and withal inexpensive holiday gift. (T. Y. Crowell & Co.)—A NEW edition has been published of "Rome of To-day and Yesterday," which was originally brought out, just three years ago, by Messrs. Estes & Lauriat. It is not a book for the archaeologist, nor a guide for the tourist, but, rather, an account of the city and its remains. There are many illustrations, and the volume offers a handsome appearance. (G. P. Putnam's Sons.)—OUIDA'S story of military life, "Under Two Flags," makes two very handsome volumes bound in blue and gold, illustrated with excellent wood-engravings after drawings by G. Montbard. In these days of cheap and worthless illustration, this return to well-executed and well-printed engravings is worthy of remark. The two volumes are put up in a box. (J. B. Lippincott Co.)

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WE HAVE received copies of some of the recent issues in Mr. Mosher's Old World Series and the Bibelot Series. To the former, which to our mind is the more pleasing form, because not extravagantly proportioned, have been added Dante Gabriel Rossetti's translation of Dante Alighieri's "Vita Nuova," with a frontispiece, photo-engraved after Rossetti's picture of "Dante's Dream." Mr. Lang has again been put under contribution, his "Ballads and Lyrics of Old France" having been reprinted. In regard to this matter, the reader may turn with profit to Mr. Lang's letter on the subject in *The Critic* of Nov. 7, and to Mr. Mosher's reply in our issue of to-day (see page 349). And, still in the same form, we have a translation, by Lucie Page, of Gérard de Nerval's charming little tale "Silvie," and the "Kasidah of Hadji Abdu El-Yezdi," translated by the late Captain Burton. In the longer and less attractive form is printed "The Defence of Guinevere," together with other poems by the late William Morris. The paper and printing of these little editions are always excellent. In still another and smaller shape, and printed on Japanese paper, are William Morris's translation of the old French prose romance of "Amis and Amile," Walter Pater's "The Child in the House," and Richard Jefferies's "The Pageant of Summer."

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ANYONE with a sense of fun will appreciate "The Suburban Sage," by the late H. C. Bunner, but to no one will its fun appeal more irresistibly than to the suburbanite himself. Mr. Bunner lived in a New Jersey suburb, and his sketches are unmistakably records of actual experiences. Where each is so good, because so true, it is hard to say which is the best. We lean particularly towards "The Building Craze" and "Moving In," probably because of similar experiences in the course of our life. No one who has not had the building craze could write of it as Mr. Bunner did. We have enjoyed these chapters so much that we take pleasure in recommending them to all who want mental recreation—who would read merely to be amused. (Keppler & Schwarzmann.)—"A POSTAL DICTIONARY: Being an Alphabetical Handbook of Postal Rates, Laws and Regulations, for All who Use the Mails," is a convenient and reliable little book of reference. It is compiled from original sources, and the fact that it has reached an eighth edition speaks louder for it than words. Small in size, it will take but little space in a pigeon-hole, but will occupy it to advantage. (Buffalo, N. Y.: Matthews-Northrop Co.)

Books for the Young

IN "SINDBAD, SMITH & Co." Mr. Albert Stearns has brought our old friend of the many voyages into this actual nineteenth century, with results that can neither be imagined nor described in these columns. George W. Sindbad of Bagdad and Tom Smith of America are the partners, and they have a lively and interesting time of it as a General Exploration Company. Between the surprising adventures of the firm, the senior partner tells remarkable yarns of more surprising adventures which he has enjoyed alone. At length Tom feels the strain upon his nervous system too great to be borne, and is happy when the partnership is dissolved and he returns to the bosom of his family. Mr. Birch has found in the startling and comical situations of the story subjects for many exhilarating pen-and-ink sketches. The book is sure to be liked by the boys and girls for whom it was written. (Century Co.)—"LITTLE BELLES and Beaux," by Frances Brundage and Elizabeth S. Tucker, is a collection of large color prints after water-color drawings of children, by Miss Brundage. The little girls are fancifully attired and have suggested to Mrs. Tucker a number of pretty stories and verses, which she has further illustrated with clever pen-and-ink borders and sketches in the text. The volume has an illuminated cover. (Frederick A. Stokes Co.)

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SINCE CHILDREN have become the subject-matter of a new science, "W. V., Her Book," might almost be called a contribution to infantology, if it were not that the author, Mr. William Canton, who appears to be W. V.'s father, is, like most fathers, tainted with infantolatry. Then, he has an imagination of his own, as is shown in the "Various Verses" tacked on to his memorial of his daughter's childhood; and the reader occasionally wonders how much in the childish-clever things reported of her is W. V.'s own, and how much belongs by right to her admirer and historian. Some of the fancies of their joint coinage certainly have an air of being fresh from a newly-opened mint. Some new adjectives are especially convincing, and should not be let die. "Sorefully" needed are such terms as a "picky" road, where one has to pick one's steps, and a "hoarse" nose, when one has a cold in the head. And all theology is in the phrase "God's more clever'n me." The "Various Verses" appended show a Tennysonian frame of mind in the author, and a happy knack at the Tennysonian cadence. All are easily read and worth reading; but the best, singularly enough, are those of a religious cast—"Sub umbra Crucis." There are two fanciful illustrations by C. E. Brock, and an illuminated cover. (Stone & Kimball.)

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THE STORY which Mr. William O. Stoddard tells in "The Swordmaker's Son" deals with boy life in the Holy Land in the time of Christ. The hero is the son of a Jewish swordmaker, who takes part in a rebellion against the Roman authority; and the vicissitudes of the plot bring him and his sister up to Jerusalem from Capernaum in time to witness the expulsion of the money-changers from the temple, the healing of the leper, and other well-known incidents of the New Testament story. Later, he proceeds to Rome and finally returns to Jerusalem. Mr. George Varian has furnished illustrations which are reproduced in half-tone. (The Century Co.)—"UNCLE REMUS'S "Daddy Jake, the Runaway, and Short Stories Told After Dark," with E. W. Kemble's illustrations, has been issued in a new edition, as a companion volume to Mr. Kipling's "Jungle Books." Brer Rabbit and Brer Fox have been set beside Baloo and Bigheera, and the experiment is interesting enough to be watched in the effect it has on young readers. (Century Co.)—"CHILDREN'S SINGING GAMES," illustrated and arranged by Eleanor Withey Willard, contains many old favorites, words and music, with pretty outline drawings illustrating the action of the games. The collector has prefixed to each a short account of the probable origin of the game. The cover is odd and attractive. (Frederick A. Stokes Co.)

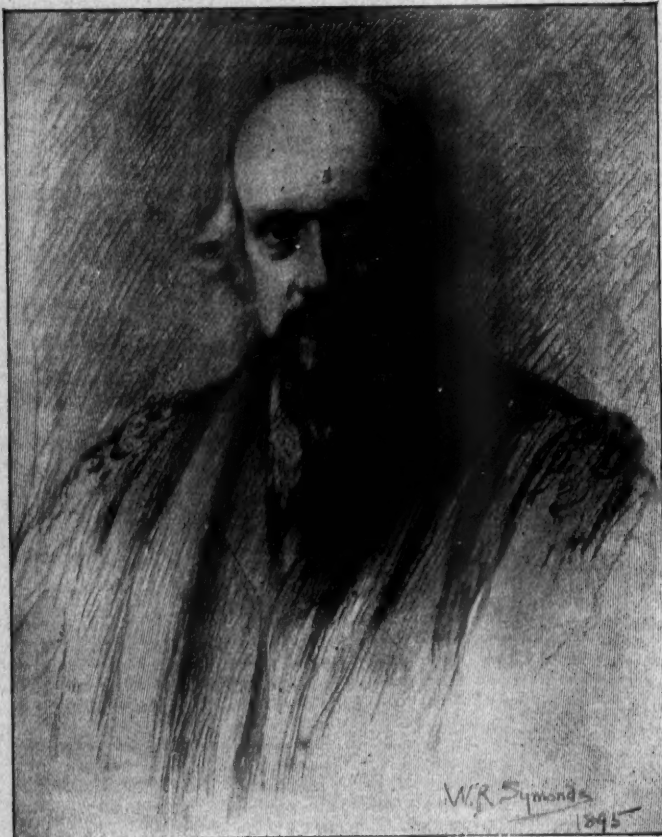
* * *

MR. JOSEPH JACOBS'S "Book of Wonder Stories" contains a wise selection of one Greek, one Gaelic, one Arabian and two short Norse tales joined together. Of these, Mr. Whitney Stokes's translation of the "Voyage of Maelduin" will be the newest to the average reader. It tells of wonderful islands inhabited by ants as big as foals, beasts with revolving skeletons, miserly millers and charming princesses. The initial tale is Kingsley's "Argonauts"; the story of "Hassan of Banoral" is retold by Mr. Jacobs, and the "Saga of Eric" has been translated for the volume by the Rev J. Sephton. Mr. John D. Batten has supplied a number of fanciful illustrations in pen-and-ink. (Macmillan Co.)

"Talks about Autographs"

By George Birkbeck Hill. Houghton, Mifflin & Co.

THESE "Talks" will be of special interest to every collector in that line, but the general reader will also enjoy the book for its many copies of letters from eminent men, its wealth of anecdote, and its copious illustrations. These last include facsimile letters from Charles Lamb, John Ruskin, Mr. Gladstone, Sir Thomas Browne, Cowper, Daniel O'Connell, Southey, and others, with portraits of the Edgeworth family, Miss Mitford, Gen. Gordon, De Tocqueville, Dante Rossetti and Leigh Hunt, and several views of buildings associated with Dr. Johnson, De Quincey, Hartley Coleridge, and others. The frontispiece is a portrait of the author. We notice, by the way, that Mr. Hill has retained the anecdote anent the self-sufficient Mr. Martin F. Tupper, to which attention was called in *The Critic* while the "Talks" were being published serially in *The Atlantic Monthly*. Mr. Hill



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MR. GEORGE BIRKBECK HILL

relates that in his undergraduate days he once heard Swinburne tell Tupper that he had seen a book advertised with the title "The Poet, the Proverbialist and the Philosopher; or, Selections from the Writings of Solomon, Shakespeare and Martin F. Tupper." Mr. Hill adds:—"Of such a selection and such a title, Tupper would have been quite capable." In *The Critic* of 21 Sept. 1895, the Lounger assured Mr. Hill that Tupper would not only have been quite capable of such a title, but that the book actually was published, giving the most convincing evidence of its existence in the words, "I myself possess a copy of it."

The book is brought out in the most sumptuous style of the Riverside Press, and will be a particularly appropriate holiday gift to any person of literary tastes, whether given to autograph-hunting or not.

"The Fifth Army Corps"

"THE FIFTH ARMY CORPS: A Record of Operations during the Civil War in the United States, 1861-65," by Lieut.-Col. William H. Powell, U. S. A., will prove of most interest, of course,

to those who served in its ranks in the Army of the Potomac, and only secondarily to veterans of the War generally, and finally to students of matters military and of history. The author is a staunch and unflinching admirer of Gen. McClellan (whose portrait forms the frontispiece of the book), and gives a graphic picture of the farewell of this much-discussed General after he had been relieved from his command. Some of the author's ideas about the relations of Lincoln, his cabinet and Congress to the Union armies are rather inaccurate. The volume contains no less than thirty-eight maps and plans; and portraits, besides that of McClellan, of Major-Generals Fitz-John Porter, Joseph Hooker, Daniel Butterfield, George G. Meade, George Sykes, Gouverneur Warren and Charles Griffin, and Brevet Brigadier-Gen. Frederick T. Locke. The number of works of this class will continue to increase, for the more detailed information of the future historian, who will, we fear, find his task made somewhat more arduous and complicated, rather than simpler, by this constant growth of material for his use. The present volume is printed at the Knickerbocker Press, which is equivalent to saying that it is admirable in mechanical detail. It is limited to an edition of 750 copies, from type. (G. P. Putnam's Sons.)

The Time and the Place

"NEVER the time and the place
And the loved one all together!"
Ah, Browning, that does to tell!
But I have an eagle feather
Hid in my waistcoat too.

Yes, once in the wild June weather,
In God's own North befell
The joy not time shall undo
Nor the storm of years efface.

Ah, master Browning, you hear?
If ever the time and the place
With aught of thy mood concur,
Far off in my golden year,
The solstice of my prime,
Youth done, age not begun,
The moment that soul is ripe
For the little touch of rhyme,
Then hearken! If there but stir
One breath of the Spirit of earth
Through me his frail reed-pipe,
(As the hermit-thrush
Rehearses the scene when the joy of the
world had birth,
So sure, so fine,
Disturbing the hush,
You shall hearken, and hear
Take rapture and sense and form in one
perfect line
A golden lyric of Her!

BLISS CARMAN.

A Book and Its Story

MARY COWDEN-CLARKE'S "LONG LIFE"

MARY VICTORIA, eldest of the eleven children of Vincent Novello, was born in London, 22 June 1809. One might carelessly assume that she was named for Queen Victoria, but that august lady did not come into the world until ten years later. Mrs. Cowden-Clarke herself tells us ("My Long Life": Dodd, Mead & Co.) that she got her second name from her godfather, the Rev. William Victor Fryer of the Portuguese Embassy Chapel, where her father was organist for twenty-six years. Vincent Novello's house in Oxford Road was the resort of many eminent literary people and artists. The evening parties there seem to have been delightfully informal, and Mrs. Cowden-Clarke says that "the supper refection was of the simplest." She adds:—"Elia's 'Chapter on Ears' eloquently records the 'friendly supper-tray' and draught of 'true Lutheran beer' which succeeded to the feasts of music provided by the host's playing on the small but fine-toned chamber organ which occupied one end of the graceful drawing-room."

* * *

Besides Charles and Mary Lamb, Leigh Hunt and John Keats were often present:—

"My enthusiasm—child as I was [she could not have been more than ten years old]—for these distinguished visitors was curiously strong. I can remember once creeping round to where Leigh Hunt's hand rested



MARY COWDEN-CLARKE

on the back of the sofa upon which he sat, and giving it a quiet kiss—because I heard he was a poet. And I have even now full recollection of the reverent look with which I regarded John Keats, as he leaned against the side of the organ, listening with rapt attention to my father's music. Keats's favorite position—one foot raised on the other knee—still remains imprinted on my memory, as also does the last time I saw him, half-reclining on some chairs that formed a couch for him when he was staying at Leigh Hunt's house just before leaving England for Italy. Another poet reminiscence I have—of jumping up to peer over the parlor window-blind to have a peep at Shelley, who I had heard was leaving, after a visit he had just paid to my father upstairs. Well was I rewarded, for, as he passed before our house, he gave a glance up at it, and I beheld his seraph-like face, with its blue eyes, and aureoled by its golden hair."

* * *

Later Mary Lamb offered to give the girl lessons in Latin and in reading English verse. "Her reading poetry," her pupil says, "was beautifully natural and unaffected; so that her mode of beginning Milton's 'Paradise Lost' still remains on my mind's ear." Miss Lamb appears to have had an ear for music, which her brother honestly confessed to lacking. It may not be generally known that his "Free Thoughts on Some Eminent Composers" were written in Vincent Novello's album, and he alludes to his musical friend in the closing lines:—

"Of Doctor Pepusch old Queen Dido
Knows just as much, God knows, as I do.
I would not go four miles to visit
Sebastian Bach—or *Batch*—which is it?
No more I would for Bononcini.
As for Novello, and Rossini,
I shall not say a word to grieve 'em,
Because they're living. So I leave 'em."

Beneath, on the same page, Mary Lamb wrote these lines, which are not so familiar:—

"The reason why my brother's so severe,
Vincenzio, is—my brother has no ear!
And Caridori her mellifluous throat
Might stretch in vain to make him learn a note.
Of common tunes he knows not anything,
Nor 'Rule Britannia' from 'God save the King.'
He rail at Handel! He the gamut quiz!
I'll lay my life he knows not what it is.
His spite at music is a pretty whim—
He loves it not, because it loves not him."

* * *

I wish I could take space to quote from Mrs. Cowden-Clarke's account of her visit to the Lambs after her marriage. She tells many capital stories of his love of fun and his practical jokes, which often involved most preposterous mendacity. She says: "I have often heard him say that he never stammered when he told a lie." His "hospitality" was characteristically shown one day "by his starting up from dinner, hastening to the front garden gate, and opening it for a donkey that he saw standing there and looking, as Lamb said, as if it wanted to come in and munch some of the grass growing so plentifully behind the railing."

After Shelley's death his widow came back to England and was a frequent visitor at the Novellos' house:—

"It was while we lived at Shacklewell that my father and mother received letters from Leigh Hunt (who was then in Italy), introducing the widowed Mrs. Shelley and Mrs. Williams, who were returning to England after their terrible bereavement. He described Mrs. Wollstonecraft's daughter as 'inclining, like a wise and kind being, to receive all the consolation which the good and kind can give her'; adding: 'She is as quiet as a mouse, and will drink in as much Mozart and Passiello as you

choose to afford her.' Accordingly, many were the occasions when delicious hours of music and quiet but animated and interesting talk were planned for the two beautiful young women able and willing to enjoy such 'delights,' and choosing not unwisely to 'interpose them oft.'"

* * *

Mrs. Cowden-Clarke gives us not a few interesting reminiscences of the famous composers and musicians whom she met at her father's house and elsewhere. She was present at the first performance of Carl Maria Weber's opera of "Oberon," when he himself conducted the orchestra. The following account of a memorable musical evening is worth quoting:—

"It was just after Malibran's marriage with De Beriot, and they both came to a party at our house. De Beriot played in a stringed quartet by Haydn, his tone being the loveliest I ever heard on the violin—not excepting that of Paganini, who certainly was a marvellous executant. Then Malibran gave, in generously lavish succession, Mozart's 'Non più di fiori,' with Willman's obligato accompaniment on the corno di bassetto; a 'Sancta Maria' of her host's composition (which she sang at sight with consummate effect and expression); a tenderly graceful air, 'Ah, rien n'est doux comme la voix qui dit je t'aime'; and lastly a spirited mariner's song, with a sailorly burden, chiming with their rope-bauling. In these two latter she accompanied herself; and when she had concluded, amid a rave of admiring plaudits from all present, she ran up to one of the heartiest among the applauding guests—Felix Mendelssohn—and said in her own winning and playful manner (which a touch of foreign speech and accent made only the more enchanting),—'Now, Mr. Mendelssohn, I never do nothing for nothing; you must play for me now I have sung for you.' He, 'nothing loath,' let her lead him to the piano, where he dashed into a wonderfully impulsive extempore—masterly, musician-like, full of gusto. In this marvellous improvisation he introduced the several pieces Malibran had just sung, working them in with admirable skill one after the other, and finally in combination, the four subjects blended together in elaborate counterpoint. When Mendelssohn had finished playing, my father turned to a friend near him and said, 'He has done some things that seem to me to be impossible, even after I have heard them done.' * * * My father was so enchanted with this young musician's genius that one of his friends said to him, 'Novello, you'll spoil that young man.' The reply was, 'He's too genuinely good to be spoiled.'"

Later she heard Mendelssohn play on the organ in St. Paul's, and on another occasion she had the rare pleasure of hearing him sing at a morning rehearsal in Düsseldorf, "when he wanted to give the artist who was to sing the song in the evening a precise idea of how he wished a particular passage to be rendered." His voice was "small" but expressive.

* * *

Of the great actors and actresses of the day there are also many reminiscences and anecdotes—Edmund Kean, Munden, Liston, the elder Mathews, Miss Kelly, Mrs. Davenport, Charles and Fanny Kemble, and others. Mrs. Cowden-Clarke was present at many "first nights," including several of Douglas Jerrold's plays; and she saw the author himself in the principal character of "The Painter of Ghent," which he took for the first few nights. She also saw Liston's first appearance in "Paul Pry," one of his greatest "hits." She was at the Olympic "when Madame Vestris appeared as 'Orpheus,' clad in the smallest amount of clothing I had ever then seen worn upon the stage." This celebrated *danseuse* seems to have been the Trilby of the time. "In a shop window in Oxford Street there used to be seen a sandal of Madame Vestris's, her foot being renowned for its small size and great beauty."

These evenings at the theatre brought our author into frequent companionship with Hazlitt, who was then dramatic critic for *The Times*. She adds:—"At the theatre we frequently beheld Godwin, with his eyes fixed upon the stage, his arms folded across his chest, while his glistening bald head—which somebody had said was entirely without the organ of veneration—made him conspicuous even at a distance; and similarly beheld was Horace Smith, whose profile bore a remarkable resemblance to that of Socrates, as known to us through traditional delineation."

* * *

Coleridge she saw but once, while he was with the Colmans at Highgate. Her husband, who was acquainted with Mr. Colman, took her there on a call:—"When I was introduced to him as Vincent Novello's eldest daughter, Coleridge was struck by my father's name, knowing it to be that of a musician, and forthwith plunged into a fervid and eloquent praise of music, branching into explanation of an idea he had that the creation of the universe must have been accompanied by a grand prevailing harmony of spherical music."

Among other noted persons whom Mrs. Cowden-Clarke met, were Edwin and Charles Landseer, Owen Jones, Samuel Lover,

Noel Humphreys, William Jordan, Mrs. Gaskell, Richard Cobden, and some Americans—"serene-spirited Emerson," Prof. F. J. Child, Celia Thaxter, Mrs. J. T. Fields, Miss Sarah Orne Jewett, and others, to say nothing of scores of authors, editors, and critics whom she knew by correspondence, though never seeing them face to face.

Her literary career began at seventeen, when she sent an article anonymously to Hone's *Table Book*, which was promptly accepted. This record of her "Long Life" is published seventy years later. Is there any parallel to this in English or any other literature? There may be, but I cannot at the moment recall an instance. Tennyson published his first poems in 1827, and continued to bring out books until his death in 1892, but that period falls five years short of this.

Mrs. Cowden-Clarke refers briefly and modestly to her *magnum opus*, the "Concordance to Shakespeare," to which she gave sixteen years of continuous labor, and which, after half a century of service to students of the dramatist, is only very recently superseded by a new work on the same general lines. Her "Girlhood of Shakespeare's Heroines," which has been several times reprinted, is a classic for the young folk, like the Lambs' Tales. The "Shakespeare Key," compiled in partnership with her husband, an octavo volume of more than 800 pages, that involved hardly less patient labor than the "Concordance," is less known to teachers and students than it ought to be. The fully annotated edition of Shakespeare, in which also her husband had a share, is one of the best of the "standard" editions; but this too is comparatively unknown to some good scholars. After I had quoted it freely in my edition, one of the most eminent of English Shakespearean critics wrote to me to inquire who was the "Clarke" to whom I gave credit for so many admirable comments. The list of Mrs. Cowden-Clarke's works in the English edition of "My Long Life" (omitted in the American reprint) fills nearly three pages. She justly feels an honest pride in being "the first (and as yet, only) woman editor of our great poet."

The lady has, moreover, distinguished herself in amateur theatricals. After playing Mrs. Malaprop in "The Rivals" in 1847 and 1848, she was invited by Dickens to join his well-known company in their performances at the Haymarket in London and later at Manchester, Liverpool, Birmingham, and Glasgow. She played Dame Quickly in the "Merry Wives," Tib in Ben Jonson's "Every Man in his Humor," Mrs. Hilary in Kenny's "Love, Law and Physic," and other characters. She played Mrs. Malaprop again when seventy-two years old.

I have known Mrs. Cowden-Clarke by correspondence for more than twenty years, but never had the pleasure of meeting her until this last September. She had often written to me about her plans for summer travel, and a few years ago I missed seeing her in Lugano only by the delay in getting a letter informing me that she was to be there. I passed through the town without suspecting that she was a few rods away at another hotel. This year, learning that she was staying at Lucerne, I wrote her that I expected to be there on the 1st or 2d of September. I received a reply at Venice that she should remain at Lucerne until the 5th of that month, and I found another note from her to the same effect on my arrival at the Hôtel de Lucerne. When I called with my wife at her hotel the next afternoon, the *portier* assured me that there were no such persons as Mrs. Cowden-Clarke and Miss Sabilla Novello (her youngest sister) staying there. I insisted that they were in the house, and finally said, "We will wait in the *salon*, and do you hunt them up." On entering the room we found both ladies sitting there. After we had been chatting half an hour or so, the *portier* came in and said to me, "The ladies are certainly not at this hotel." "Why, here we are, John!" (if that was the name) exclaimed Miss Novello. The bewilderment of the man, who knew them well by sight (they had been in the house several weeks) but not by name, can be imagined. If I had not been absolutely certain that they were there, I should have gone away without seeing them, as I once did when trying to find a friend at a Paris hotel in somewhat similar circumstances.

We spent a delightful hour or two with the ladies, and we count the experience as one of the most memorable and enjoyable of our two months abroad. Mrs. Cowden-Clarke appeared to be in excellent health and spirits. She knows how to preserve the youth of the heart in spite of increasing years. One would never take her to be eighty-seven, and we may hope that her "long life" is yet far from reaching its limit. *Sera in calum redeat!*

The American edition of "My Long Life" differs from the English in having a good index, and in the omission of some of the illustrations, of which we are particularly sorry to miss the fine likeness of Leigh Hunt from Wageman's portrait, made for Vincent Novello and now in the possession of his daughter, who says it is the best likeness of him that she has ever seen. The American edition corrects one or two trifling misprints of the English, but adds several of its own, one of which ("The Iron Cousins") is on the title-page. W. J. R.

The Lounger

THE DECEMBER NUMBER of *The English Illustrated Magazine* has an interesting article on Dr. Nansen at home. The editor of the magazine sent Mr. Herbert Ward to Christiania to



interview the distinguished explorer, and Mr. Ward reports that his most distinctive quality is modesty:—"His mental strength and physical power immediately impress one; and, above all, the absolute simplicity of the man's nature, unspoiled by success, which is the hardest trial of all to bear." The accompanying portrait of Dr. Nansen, which is taken from *The English Illustrated*, was drawn from life at Christiania, by Mr. A. Forestier. It is sometimes asked, "What is the good of Polar exploration?" If some of the more recent explorers were asked, I think that they would reply that the Pole is almost as much of a gold-mine as South Africa. Dr. Nansen will, at the least calculation, make \$100,000 out of his writings and lectures on the subject of his voyage and discoveries.

APART FROM what the London *Chronicle* paid him, Nansen received \$50,000 from Mr. Constable for his forthcoming book; from Brockhaus of Leipzig he receives \$25,000 for the German rights, and from a Christiania publisher the same sum for Scandinavia. The book will have about 250 illustrations, and preparations are under way for its translation into a dozen languages.

AN EDITORIAL statement in *The Evening Post* of Nov. 24, that Mr. Herbert Spencer's new book, "Principles of Sociology" (Vol. III.), "was published in England ten days ago," may be taken by some of the irreverent as an unconscious self-betrayal. Apparently the *Post's* eyes were fixed upon England so steadily that America was overlooked. As a matter of fact, Mr. Spencer's volume was published in America and England simultaneously, in accordance with the requirements of the Copyright Law. Inasmuch as Messrs. D. Appleton & Co. introduced Mr. Spencer to this country over a generation ago on the advice of the late Dr. E.

L. Youmans, and have published all his books, it is rather curious that only publication in another country should have attracted the attention of the *Post*.

THE CURRENT *Chap-Book* contains a most interesting article by Mr. Joseph Pennell on Mr. Robert Louis Stevenson as an illustrator. Reproductions are given of title-pages and illustrations drawn and engraved by Mr. Stevenson, and printed by his step-son, Mr. Lloyd Osbourne, at Davos Platz. To the unprofessional eye, Mr. Stevenson's illustrations look very much like those that grace the pages of the *New England Primer*; but Mr. Pennell sees something more in them. He says:—"Study them closely, and you will find that they are not so rude as at a glance they seem." Rude or not, they are certainly amusing, and the verses that accompany them more amusing still; particularly "The Foolhardy Geography." These illustrations and accompanying texts formed a dozen little pamphlets that were printed on a hand-press by Mr. Osbourne, and are now exceedingly rare. The British Museum has a few of them, and so has Mr. Pennell; but I do not know of anyone who has the complete collection.

MR. HALL CAINE is certainly one of the best-advertised of modern novelists. He never lets an opportunity pass if there is an advertisement in it. He is now reading his stories in public before they are published. The idea is not altogether new; in fact, it is as old as Greece, and we have had a similar thing over here in Mr. Lincoln's "Uncut Leaves," at which entertainments authors read their own stories before publication.

WHEN *The Daily Tatler* was started in this city, I intended making some mention of it in this column, but before I got around to it, as they say, it had joined the great majority of newspapers—it was dead. Messrs. Stone & Kimball had an idea in *The Daily Tatler*, but it was not carried out in the proper spirit. The little sheet seemed to be struggling with two natures, as seen in Mr. Barnard's group. Some time the good nature was on top, at other times the bad. The *Tatler* was not without brightness, but at times, in its efforts to be bright, it was only flippant, or worse. There was nothing funny in its rhymed attacks upon Mr. Aldrich or Prof. Woodberry. I don't believe that Mr. Kimball understood the spirit those lines were written in, or he would never have permitted them to be published. Mr. Kimball is boyish—not malicious. The class of people to whom *The Daily Tatler* appealed is not the class that likes scurrilities. It likes brightness and wit, but not abuse. Perhaps Mr. Kimball will try again some day, and with a different tone he may have better luck.

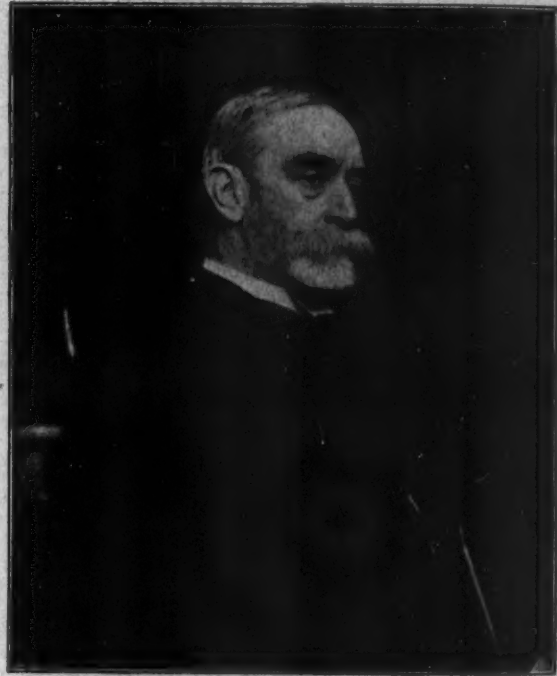
DR. ROBERTSON NICOLL, since his arrival in London from America, has been interviewed upon the subject of his travels, and he speaks very amiably of America and Americans. Even the American newspapers, which usually horrify the English visitor, do not horrify Dr. Nicoll, who is reported as saying that, although they are sensational, they are really much more pure morally than the English divorce-reporting journals.

THE *causerie* contributed by Mr. Zangwill to *The Pall Mall Magazine*, for the last four years, under the title of "Without Prejudice," is to be discontinued with the December number of that periodical. In the meantime, Mr. Quiller Couch will assume the duties of the department, which will be called "From A Cornish Window." It would be hard to find two writers so entirely unlike as Mr. Zangwill and Mr. Couch. Zangwill writes as a man who lives indoors among books; Mr. Couch as a man whose real life is out-of-doors, and for whom books are a pleasant pastime. Mr. Couch does not hold as clever or as caustic a pen as Mr. Zangwill, but he has an agreeable style, and in all his writings there appears a personality that is very pleasant.

THE FIRST NUMBER of the new series of the London *Academy* has arrived in New York. It certainly looks more business-like than the old. It contains more reading-matter and more advertisements. The one illustration is a portrait of Ben Jonson, from the original in the National Portrait Gallery, which is interesting, but not exciting. The average reader of a literary paper prefers contemporaneous portraits. *The Academy* has certainly made a new departure in criticism by getting a navy man to write the review of Mr. Rudyard Kipling's new volume of poems, "The Seven Seas." It is as a sailor, rather than as a poet, that Lieut. Armstrong writes of Mr. Kipling. But even specialists may disagree

as to the treatment of their specialty in literature; for instance, are any two soldiers agreed as to the truth of Mr. Stephen Crane's "Red Badge of Courage?"

SIR EDWARD JOHN POYNTER, the new P. R. A., whose portrait I give, though an Englishman, was born in Paris. He is sixty years of age, but looks older, probably on account of his gray beard. His



The Sketch.

Russell & Son, Photographers.

first success was made when he had just turned thirty. Sir Edward was a good conservative choice for the place to which he has been elected. It may be noted, in passing, that he is the uncle of Mr. Rudyard Kipling. His election was followed by the conferring of a knighthood upon him by the Queen, who invested him also with the chain that is the badge of office of the Presidents of the Royal Academy. Sir Edward is Director of the National Gallery, with an annual salary of 1000*l.* As President of the Royal Academy he will have a salary of nearly 1000*l.* per annum in addition.

THE YOUNG Japanese poet, Yone Noguchi, is accused by the *San Francisco Chronicle* of plagiarism. The *Chronicle* prints some lines by Mr. Noguchi and some by Poe side by side, and calls upon the reader to note the similarity. There may be a similarity, but I should hardly call it plagiarism. Evidently, Mr. Noguchi has saturated himself in the poetry of Poe, with the result that he has made rather a mess of it. Whether he is a plagiarist or not, I hardly think that he is going to make a success of it as a poet. Here and there he has a line that is interesting, but it hasn't much connection with the lines that precede or follow it, or with anything else.

APROPPOS of the success of the London *Daily Mail*, Mr. Labouchere writes about London daily newspapers, in the columns of *Truth*. He says—what may surprise a great many people—that there is no town in the civilized world that has so few daily morning newspapers as London. This is due, he adds, to the large expenditure in starting one, for "the yearly expense of the London daily paper is more than double that of a paper in any European capital." Anyone contemplating starting a London daily paper, he affirms, must be ready to lose thirty or forty thousand pounds a year for the first two or three years, and then "it is a very open question whether he will have turned the corner." Mr. Labouchere ought to know of what he speaks, but it is usually safe to take the doubting side. Publishing any kind of a paper is more or less of a lottery; but if an editor gives the public the sort of paper it wants, he will make a success.

The Fine Arts

A New Sculptor

LOVERS of sculpture will enjoy a rare treat by visiting, before the 31st, the Annex of the Café Logerot, in 18th Street, where there are on exhibition a number of works in marble and in plaster, by a rising sculptor of really great talent, Mr. George Grey Barnard, who comes from Indiana, but has studied in France. If he



By courtesy of The Century Co.

George Cox, Photographer.

MR. GEORGE GREY BARNARD

lacks, as yet, the precision of the best French masters, he is not behind them in boldness and vigor of conception. In the principal group in marble, his theme is the end of a struggle between two contestants, in which the victor plants his foot on the prostrate body of his enemy. The scheme, in its main features, has been often repeated, so that the sculptor shows no little originality in so disposing his figures as to produce a decidedly fresh impression. Further, he has an idea to express, of a somewhat recon-dite sort, and intends his combatants to symbolize the two natures that struggle for the mastery in every man. Both the figures are those of athletes, but a subtle difference may be noted in the more bulky form and the somewhat coarser features of the beaten man, as compared with the vanquisher. The figures are of heroic size, much larger than life, and give abundant evidence that Mr. Barnard's genius is not above taking pains. They are well-proportioned, and, on the whole, so well modelled that the feeling of mere mass disappears. When so much has been accomplished, the rest is only a matter of further study. We have enough to be certain that the making of a great sculptor is there.

Another colossal work, still in the plaster, is a recumbent figure of Pan, intended for the centre of a large fountain. The conception is, again, a novel one; for, though Mr. Barnard has had antique representations of the god in view, he has added to them traits that could occur only to a modern. His Pan is almost human, but of a curious Turanian type, to which, in the head, he has imparted a sheepish, but not a lascivious, look. He has not blended the animal and the human quite so successfully at the nether extremities, where the cloven hoofs are only stuck on to human legs. In two fragments of a large composition for a mon-

umental Norwegian stove, the sculptor has plainly taken a hint from Rodin, as to the availability of rough-hewn masses of stone in contrast with the smooth roundness of the human body. But here, again, he has original ideas and is in a high degree successful in bringing out his meaning. The two fragments shown display the contest of primitive man in his struggles with the watery element, symbolized in the serpent, as is related in northern mythology. The rough portions out of which serpent and man partly emerge may stand for the background of brute nature from which the heroes of the sagas had to disengage themselves.

In a touching group called "Brotherly Affection" and intended for a tomb, the two figures are shown groping their way towards one another through the darkness of the valley of death, as is hinted by the mass of unwrought stone in which they are lodged. This may seem, in type, somewhat difficult to apprehend; and we are not surprised that many who believe that nothing can be clearly expressed in sculpture that is not altogether conventional should say that Mr. Barnard's works lack cleverness; but such critics find the same fault with everything that is new.

Art Notes

MR. CHARLES DANA GIBSON, while in London, made a series of sketches of the characters in Dickens's novels, which are to be published in *The Ladies' Home Journal*. Among the characters chosen are Pickwick, Pecksniff and his two daughters, David Copperfield, Dick Swiveller and the Marchioness, Old Scrooge, and Caleb Plummer and his blind daughters. The first sketch will appear in the Christmas number.

—Messrs. Harper & Bros. will publish before the end of the year a volume entitled "English Society," comprising about 100 illustrations by George du Maurier, contributed by him to the pages of *Harper's Magazine*, Dec. 1886-Dec. 1894, with an introduction by W. D. Howells.

—A second edition of Mr. H. H. Statham's "Architecture for General Readers" has recently appeared. It has been somewhat revised, and the few mistakes of the first edition have been corrected. The book, which is attractively got up, should serve as a valuable aid to beginners in architecture and an instructive companion to travellers in foreign lands. (Charles Scribner's Sons.)

London Letter

I HAVE BECOME the fortunate possessor of a little volume which will doubtless in time be a great treasure to the bibliographer. It consists of a collection of rescued essays by Walter Pater, which were like to remain buried in the anonymity of *The Guardian*. It seems that a certain very intimate and well-known friend of Pater had a vague impression that the author of "Marius" had contributed reviews to the paper in question, and consulted with Mr. D. C. Lathbury, its present editor. The result of their search was the discovery of nine anonymous essays; and, as the introductory note to the little volume before me says, "so distinguished an interest attaches to everything which proceeded from the fastidious pen of the great critic that it has been thought worth while to preserve these nine essays." Decidedly it was worth while, and the pious care of the editor has provided a dainty casket for the gems. The little volume is on hand-made paper, beautifully printed by the Chiswick Press for private circulation. It has a grey paper cover with label, and no more than 100 copies have been printed, of which the greater number have been given away to relatives, friends and admirers of the author. The essays themselves are of considerable interest. They include a review of Amiel's "Journal," which appeared on 17 March 1886; a paper on Mr. Arthur Symonds's excellent little hand-book to Browning (9 Nov. 1887); another dealing with "Robert Elsmere" (28 March 1888); and a critical essay upon Mr. Edmund Gosse's poetry, which is dated 29 Oct. 1890. Besides these there are papers upon English literature, upon the Annals of the Stage, upon three simultaneous editions of Wordsworth, upon Ferdinand Fabre, and upon the "Contes" of M. Augustin Filon. All lovers of good literature will rejoice that these finished studies in little have been preserved from "the tooth of time, and 'rasure of oblivion," and the bibliographer will have yet another rare volume to search for. That its rarity will be enhanced is unquestionable; for those who have acquired it are not likely to part with such a desirable possession.

Mr. Hall Caine—*νὸν τὴν ἐντὼν*—has inaugurated a fresh form of entertainment. He has written a short story, exclusively for purposes of recitation, and will deliver it himself from the pub-

fic stage. Here is an admirable variation upon the hackneyed lecture, and one for which Mr. Hall Caine is peculiarly equipped. I see that some contradictory spirit has written to *The Daily Chronicle*, impugning the originality of the venture. Probably he is right. Nothing is new, and Mr. Hall Caine may have had predecessors in the art. But that he will be original in his methods, who can doubt? Mr. Caine is an excellent *raconteur*; indeed, he has a bit of the dramatic artist in his composition, and loses himself in narrative with real vigor and intensity. His new entertainment is safe to be a great success. The little story is printed in paper-covers, but is priced at a pound—probably to prevent its circulation. Mr. Caine is quite wise in keeping the text of his oratory to himself. Much of the interest and grip of the performance must necessarily depend upon its unfamiliarity.

To-morrow there are to be motor-cars in the streets of London, and pat to the moment—like the chorus of an old comedy,—comes a book dealing with the history and evolution of the petroleum omnibus. "Carriages Without Horses Shall Go" is the laborious title, borrowed—is it not?—from Mother Shipton's prophecy; but the book will be better than its title. The author is Mr. A. R. Sennett, who undertook the entire management of the Horseless Carriage Exhibition at the Crystal Palace—a man of wit and of invention. His vast volume will be filled with the most entertaining pictures, from which it will be apparent that fully a century of resource has gone to the making of to-morrow's road-cars. Some of the designs are delightfully humorous, and the letter-press will be found lively and informative. The book is to be issued in England by Messrs. Whittaker.

Is the public tired of introductions?—written introductions, that is, to reprinted classics. Truly, of late the thing has been somewhat overdone; for who desires some fifty pages of epigram before attacking his Herrick or his Spenser? At any rate, Messrs. Dent are about to try the experiment, and their forthcoming series of Temple Classics will be innocent of preface or "appreciation." There is to be a "glossarial index," possibly some biographical notes will be added; but the general editorial work will be as much confined as may be. Probably the publishers are wise, for their Temple Shakespeare, which is reasonably unfettered, is about the most salable commodity in the book-market. It is understood to bring in a profit of some 1500*l.* a year—which is truly refreshing news for the bookman. Mr. Gollancz, the editor of the Shakespeare, and a "right good editor too," is to undertake the Temple Classics as well.

The new *Academy* arouses considerable interest. It will probably be found to be a very different organ from the placid but respectable periodical conducted so carefully by Mr. J. S. Cotton. Mr. Lewis Hind, who has succeeded to the chair, is understood to have revolutionary theories, and to have surrounded himself by a body of militant and energetic critics. Well, we shall see; much of the same thing we have heard before. One excellent scheme, however, will commend itself to all. Mr. Hind proposes to reproduce, week by week, the portraits of literary celebrities in the National Portrait Gallery. These, if satisfactorily printed, should alone be enough to commend *The Academy* to the public.

LONDON, 13 Nov. 1896.

ARTHUR WAUGH.

Mr. Mosher Strikes Back

TO THE EDITORS OF THE CRITIC:—

It is unfortunate that Mr. Andrew Lang will not confine himself to facts. Had he done so in his latest screed, printed in yours of the 7th inst., he would have known that my reprint of his "Ballads and Lyrics of Old France" contained the following note: "From time to time portions of this volume have been reprinted by Mr. Lang: as a whole it remains *introuvable*." And in my new list of books the attention of book buyers is again called to the fact that "great care has been taken to give the text in its original integrity. . . . Portions of the 'Ballads and Lyrics' from time to time have found a way into various later volumes by Mr. Lang, but in some instances the verses have been recast, new titles substituted, and at least a score of poems exist only in the *editio princeps*." When I add that one of my principal aims is to reprint books no longer procurable except in first editions which have become hopelessly high priced, or of volumes that have never received the typographical care their merits demand, it would seem I had made my position tolerably clear.

In Mr. Lang's desire to "get even" with a man whose only offense is to have faithfully reprinted an inaccessible book, he belittles his earlier Muse most unmercifully. The statement that his

verse has never "exactly been purchased with enthusiasm in America or elsewhere" is sad if true; but is it true? Reference to "American Book Prices Current" for 1896, shows the entries under "Lang" to extend over four pages, a length of space and of popular regard double that accorded the Bible! Moreover, is it not an unkind fling to say that "persons with more money than brains began to pay large fancy prices for the book" ("Ballads and Lyrics of Old France")? Consider, dear sir, the havoc wrought in his feelings who at the Foote sale last year, gave forty dollars for a single copy of this work, and that in simple "cloth, uncut." To such an one—"with more money," but why repeat such cruel words?—it must be a sorry jest to know of the "kind relative" whose "spirited purchases" drove up the price till it reached this "top notch." One feels impelled to ask if this same good soul was responsible for the like booming of "Aucassin and Nicolette." If such things be, a long farewell to happy collectorship!

But Mr. Lang's greatest grief is over the "hesitating purchaser" who, misled by the "ingenious Mr. Mosher," may be "buncoed" into buying this reprint consisting of "a few trifles which even the author thinks worthless." Let us see what this means when reduced to figures. The original "Ballads and Lyrics" has seventy-five poems; out of this total, twenty-seven poems, so far as I can discover, have never been reprinted in any later volumes by Mr. Lang. To get at what he *has* reprinted, an "intending purchaser" must buy the "Grass of Parnassus," "Ballads and Verses Vain" and "Ban and Atter-Ban." And he would not then possess what admirers of Mr. Lang, here and abroad, have most desired, and which my "Old World" reprint alone supplies—a faithful reprint of the original "Ballads and Lyrics of Old France." That this is already appreciated I know.

Mr. Lang should rub up his bibliographical accoutrements; as for his ill-temper, why not reform it altogether?

THOMAS B. MOSHER.

PORTLAND, MAINE, 11 Nov. 1896.

The Drama

Richard Mansfield at the Garden Theatre

MR. RICHARD MANSFIELD is a most disappointing performer. In everything that he undertakes, he may be depended upon to do some work of much excellence and artistic value, but the general effect is almost always spoiled by his provoking adherence to the mannerisms which have disfigured his style from the first, and which now threaten to become chronic in an exaggerated form. There was a large and intelligent audience at the Garden Theatre on Monday night, when he appeared in "Richard III"—which he has not played here for seven years,—and the disposition to applaud and encourage him was manifested in many ways, but it was not until almost the end of the representation that his friends had any opportunity of showing their good will. Perhaps it is owing to a praiseworthy fear of exaggeration that he has gone to the opposite extreme and now seeks, apparently, to convey an idea of cold, remorseless and inexorable resolution by repressing almost all outward signs of feeling. He uttered the famous opening soliloquy in a low and hurried monotone, with scarcely a hint of the envy, hate and malignity with which they are charged; his murder of Henry was without haste or passion, while there was more of quiet amusement than of ferocity or scorn in his comments on the "aspiring blood of Lancaster"; and in his wooing of the widowed Anne, he acted as if it were scarcely worth his while to pretend to be in earnest. Playgoers who remember the infernal and intellectual energy, the constant play of varying emotion, displayed by Edwin Booth in the past, and that, too, without the slightest suspicion of rant, will not be contented with so tame a rendering.

The facial expression of Mr. Mansfield, it may be admitted freely, is often extremely eloquent and striking, but this virtue, great as it is, does not compensate for a dull, halting and often inaudible delivery, excessive deliberation in pose, abrupt and spasmodic gesture and a lack of the true dramatic fire. The savage cynicism is about the only attribute of the character, in the earlier scenes, to which Mr. Mansfield gives due prominence. This he does well, but it is not difficult to do. Later on, in the scene with the Lord Mayor, he is more successful, but it is not until he is called upon to show the terrors of a guilty conscience, in the tent scene, that he reveals the latent power that is in him. If the rest of his performance were up to this level, or anywhere near it, there would be a different story to tell.

There is one actor in the company, at least, who knows how to read blank verse and to give animation to a scene, and he is the veteran William Redmond, whose old fashions are a good deal

better, in Shakespeare at all events, than some of the new ones. Mention should also be made of a noteworthy performance of the Prince of Wales, by a young girl called Alice Pierce, who exhibits real intelligence and feeling, not the mere mimicry of childhood.

"The Courtship of Leonie"

THERE IS abundant internal evidence in this play, which was produced at the Lyceum Theatre on Tuesday evening, for the opening of the regular season, that the author, Mr. Henry V. Esmond, is a very young man. There is also cause to believe that he is a clever one, and that he only needs experience and practice to be able to turn out good work. It must be admitted that his choice of a story in the present instance is a little unfortunate, and that his manner of telling it is crude, sometimes almost to the point of absurdity, but it is clear, on the other hand, that he has a sense of dramatic situation, a capacity for character drawing and a vein of humor which ought to be of service to him hereafter. His story, although compounded of common materials, is not constructed upon common lines. His heroine is a good, but passionate and rather weak, woman who, contracting a hasty marriage, discovers that she has been deceived by a scoundrel, and is mistress, not wife. Upon this revelation she seizes a convenient revolver and, in a frenzy, shoots her betrayer. The latter, repenting in his dying moments, declares in writing that his death is the result of accident, but she, in her remorse, appends a confession of her own guilt. This document, the shooting occurring in Italy, is sent to England to be delivered to the dead man's son on his coming of age, ten years later.

It would be difficult to imagine a more preposterous dramatic scheme. The explanation of it is that Mr. Esmond, working backwards, could devise no other way of accounting for the situation at which he was aiming for his principal act. At the expiration of the ten years, Leonie, rich and respected, learns that her seducer's son is the affianced bridegroom of her sister, and that the fatal document is in the hands of her own lover, the lawyer to whom it was originally sent. Rather than impeach his professional honor—the situation is too intricate for brief analysis,—she confesses the whole truth, and in so doing secures her own happiness and that of everybody else concerned. The improbabilities of the tale are obvious, and are made especially conspicuous in their theatrical representation; but they lead up to stage situations which, in themselves, are undoubtedly ingenious and strong. Unfortunately, none of these occur before the third act, and up to this point the play fell very flat on Tuesday evening. The later developments were followed with close interest.

It is in the character sketches and the dialogue, however, that the real merit of the piece consists. The different personages are drawn with consistency, truth and humor. A decadent youth, played cleverly by Joseph Wheelock, Jr., made a decided hit, and there are capital parts for Katharine Florence and Elizabeth Tyree. The contrasting characters of the two lovers, the one representing expediency and the other duty, are also very well drawn. Of the acting, the most interesting feature was the performance of the heroine by Miss Mary Mannering, a new actress from England, who is of charming presence, and presents uncommon powers of emotional expression, although her style is rough and unfinished. Mr. Earnest Hastings and Mr. Hackett, as her rival suitors, acquitted themselves well, and the minor members of the cast were perfectly capable. The scenery was uncommonly good, and the entire production marked with the care characteristic of the Lyceum management.

The next new piece at this theatre will be "The First Gentleman of Europe," by Frances Hodgson Burnett and George Fleming.

Daly's Theatre

AS DALY'S THEATRE is now the only permanent home in New York City of the higher forms of the drama, it should be recorded that the regular season was opened there on Monday evening, with a revival of "As you Like It." Of the performance itself there is little or nothing new to be said. The Rosalind of Miss Rehan, although deficient in the higher poetic qualities, is a bright and attractive piece of womanhood that has long been popular. Mr. Charles Richman, the new Orlando, is not equal to some of his predecessors, but plays the part intelligently, and has the advantages of youth and good looks. Mr. Varrey, of course, is a perfectly competent representative of Adam. The part of Touchstone, rich in memories, is now entrusted to Herbert Gresham, who acquits himself fairly well of a difficult task. Mr. George Clarke

is again the Jacques. The representation, as a whole, was received with evident pleasure, and the occasion was made memorable by the distribution of a handsomely illustrated and well-written memoir of Mr. Daly's long and honorable management.

Education

THE "Trinummus" of Plautus was successfully given in English by a Latin division of the sophomore class in Amherst College in the Physical Laboratory, on Nov. 20. The lecture-room made a fair reproduction (in little) of a Roman amphitheatre, the stage was arranged with pretty close attention to the Roman model, the costuming was excellent, and the young men acted their parts with decided spirit, reflecting credit on their own work and on that of their teacher, Prof. Wm. L. Cowles.

Notwithstanding the protest of the Board of Regents, the Legislature has taken three of the rooms of the State Library in the Capitol at Albany, for the use of the Senate Finance Committee and the Assembly Committee on Ways and Means.

On Nov. 11, the city of Newton, Mass., celebrated the two hundred and fiftieth anniversary of the beginning of the work of the Rev. John Eliot in civilizing and Christianizing the Indians of New England. Eliot preached his first sermon on 28 Oct. 1646, at Nonantum, in the wigwam of Waban, an Indian chief. Dr. Ellsworth Eliot, a descendant of the apostle, was present, and made a few remarks, and upon the platform were two of Eliot's chairs.

Notes

NOV. 26 being a national holiday, this number of *The Critic* is one day late.

—THE publication of the first of the supplementary series of seven volumes, which is to complete the Edinburgh edition of the works of the late R. L. Stevenson, has been postponed from Nov. 15, the date originally promised, to Dec. 15. It will consist, says *The Athenaeum*, almost entirely of matter which has either not been printed before, or not hitherto collected from the sources where it originally appeared, and which it is not proposed to present to the reading public in any other form. Its longest section, "Juvenilia," will include the rare historical pamphlet on the Pentland Rising, written and printed at Edinburgh in the author's sixteenth year; the equally rare "Letter to the Clergy of the Church of Scotland," printed as a pamphlet in 1875; the paper contributed in 1871 to the short-lived *Edinburgh University Magazine*; a series of "Sketches" of the same date from MSS. hitherto unpublished; and a number of "Essays of the Road," belonging to the years 1870-6, partly collected from *The Portfolio* and other periodicals, and partly from MSS. hitherto unprinted. Another section will consist of fragmentary essays and reminiscences which the writer had begun to prepare for *Scribner's Magazine* in the last year of his life at Vailima; and yet another of some chapters from an unfinished ethical treatise called "Lay Morals," drafted in 1879, and the collection of prayers composed, towards the close of his life, for family use.

—We have just received from the Burrows Bros. Co., Cleveland, Ohio, the first volume of the monumental "Travels and Explorations of the Jesuit Missionaries in New France, 1610-1791," under the editorial direction of Mr. Reuben Gold Thwaites, Secretary of the State Historical Society of Wisconsin. We shall give at an early date an exhaustive review of this first volume of one of the most important historical publications ever undertaken in this country, merely calling the attention of students and historians to its appearance at the present moment.

—Among Messrs. D. Appleton & Co.'s additional announcements are "Prehistoric Man and Beast," by the Rev. H. N. Hutchinson, with ten illustrations; "The Struggle of the Nations: Egypt, Syria, and Assyria," by Prof. G. Maspero, illustrated, and uniform with "The Dawn of Civilization"; "New Jersey," by Frank R. Stockton, and "Georgia," by Joel Chandler Harris, two illustrated volumes in a new series entitled *Stories from American History*; "Some Masters of Lithography," by Atherton Curtis, with 22 photogravures; "The Aurora Borealis," by Alfred Angot, illustrated, a new volume in the International Scientific Series; "The Story of Extinct Civilizations in the East," by Robert E. Anderson, a new volume in the Library of Useful Stories; "Ancient Greek Literature," by Prof. Gilbert G. A. Murray of the University of Glasgow, the first volume in a new series entitled *Literature of the World*, edited by Edmund Gosse; and in fiction, "With Fortune Made," by Victor Cherbuliez; "Fellow Travellers," by

Graham Travers; and "The Career of Candida," by George Paston.

Messrs. A. C. McClurg & Co. announce "Mistress Spitfire," a romance of the days of Cromwell, by J. S. Fletcher, author of "When Charles the First was King"; and "On the Red Staircase," a tale of the court of Peter the Great, by M. Imlay Taylor.

Under the editorship of Maud Wilder Goodwin, Alice Carington Royce and Ruth Putnam, and in the interest of the New York History Club, there will be published in this city during the coming year the Half Moon Series of Papers on Historic New York. Among the subjects of these pamphlets will be "The Stadt Huys of New Amsterdam," by Alice Morse Earle; "The Fourteen Miles Round," by Alfred Bishop Mason and Mary Murdoch Mason; "Wall Street," by Oswald Garrison Villard; "Anneke Jans' Farm," by Ruth Putnam; "The Bowery," by Edward Ringwood Hewitt and Mary Ashley Hewitt; "King's College," by John B. Pine; "Old Wells and Watercourses," by George E. Waring, Jr.; "Governor's Island," by Blanche Wilder Bellamy; "Defenses of Old New York," by F. D. Grant; "Old Greenwich," by Elizabeth Bisland; and "Tammany Hall," by Talcott Williams. The enterprise is strictly educational, the aim being to do for this city what the Old South Leaflets have accomplished

for Boston, though on different lines. The pamphlets will be issued monthly, at five cents per copy. Subscriptions (fifty cents per year) may be sent to Brentano's, 31 Union Square, where single numbers will be on sale.

"The Book of the Hills: New Poems and Ballads," by O. C. Auringer, will be published by Messrs. Henry Stowell & Son, Troy, N. Y., on Nov. 30.

Capt. Alfred T. Mahan, U. S. N., was placed on the retired list on Nov. 17, at his own request, after forty years' active service, in accordance with law. He would have been promoted to the rank of Commodore in a few months, and could then have retired with increased pay. He will devote himself entirely to historical work in the future, and is engaged on a history of Nelson.

Mr. Stimson's "King Noanett" is said to have reached a sale of 11,000 copies, and to be still selling. Its publishers, Messrs. Lamson, Wolfe & Co., are preparing an edition limited to 100 copies, to be sold at \$100 per copy, and rumor has it that Mr. John Lane has ordered twenty-five of these for England. There will be more illustrations in this edition than in the regular one, and the publishers will do all in their power to make it worth the price. An edition of this sort of a novel that is only a few weeks old is indeed a compliment.

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—The smoker held by the Booksellers' League on Nov. 20 was one of the best yet given by that body. Besides Mr. Growoll's lecture on the book salesman and his relations to the buyer, and the objective book-title contest, in which Mr. Henry J. Hynes of James Pott & Co. won the first, Mr. L. F. Gantert of Scribner's the second, and Mr. W. Appell of Brentano's, the third prize, there were recitations and songs. At the meeting of the Board of Managers, President J. N. Wing outlined a practical method of preparing and publishing a catalogue of every known book published in this country and England. A committee was appointed to consider this most important matter. It will report at the January meeting.

—The Christmas *Book Buyer* comes out in a brand-new cover of holly branches, berries and all, and is very effective. It contains articles by W. C. Brownell, W. M. Sloane, Russell Sturgis, Robert Bridges, Frank R. Stockton, Will H. Low, H. W. Mabie and Noah Brooks, and is packed full of illustrations from holiday books. Its frontispiece is a photogravure of du Maurier's house in Hampstead, where he wrote "Trilby" and began "The Martian."

—Among the contributors to *The Youth's Companion* during the coming year, the seventy-fifth of its existence, will be the Attorney-General of the United States, the Postmaster-General, the Secretary of the Navy, Speaker Reed, Andrew Carnegie, Ian Maclaren, Rudyard Kipling, Hall Caine, Charles Dudley Warner, F. R. Stockton, Mrs. Burton Harrison, Mrs. Amelia E. Barr, Madame Lillian Nordica, Dean Farrar, Andrew Lang, I. Zangwill, G. W. Smalley, Theodore Roosevelt, Col. George E. Waring, Carl Schurz, Henry Cabot Lodge, Admiral Markham, Admiral Upshur, Lieutenant Peary, Dr. Austin Flint, Sir Robert Ball, Sir William H. Flower, Sir Reginald Palgrave, the Marquis of Lorne, Lady Jeune, Lady Vernon Harcourt, Max O'Rell, Col. Thomas Wentworth Higginson, the Rev. Dr. Lyman Abbott and Clark Russell. The list speaks for itself; comment is certainly superfluous.

—The Christmas *Bookman* is a fine number, brave in a new cover designed by Louis J. Rhead. It has a great many interesting illustrations and an article upon Mrs. James T. Fields that is well worth reading. In fact, the whole number is most readable from cover to cover.

—Messrs. Dodd, Mead & Co. will begin with the new year the publication of an American edition of *The Expositor*, the well-known theological monthly edited, in England, by Dr. W. Robertson Nicoll. The new volume will contain a series of articles by the Rev. John Watson (Ian Maclaren), and contributions by American scholars may in future be expected.

—We are glad to hear that Miss Cornelia Atwood Pratt's "A Book of Martyrs" is attracting an unusual amount of attention. In acknowledging the receipt of a copy of the book, Miss Mary E. Wilkins wrote:—"You were quite right in thinking that these stories would interest me, and I am exceedingly obliged to you for bringing them to my notice. They are altogether exceptional in subject and style. I am greatly charmed with them. I have read them all and shall read them over. They are so innocently and quietly subtle that one does not exhaust the interest at the first reading. They show a marvellous insight."

—Du Maurier's estate, while larger than that of any other *Punch* artist, amounts to less than was expected, being about \$250,000. It represents mostly the success of "Trilby" and the advance payments for "The Martian." Du Maurier's favorite jest during the closing years of his life was that he was "bored and paralyzed with prosperity."

—Messrs. Ruben & Andrews inaugurated their series of Metropolitan Opera Musicales in the new hall of the Hotel Waldorf on Tuesday afternoon with great success. The principal soloists were Mme. Eames and M. Plançon. Mme. Eames was in excellent voice and sang beautifully. M. Plançon had a cold, but, notwithstanding, sang most agreeably, and with that finish for which his singing is always remarkable. The second performance in the series will be given on Tuesday afternoon next, when Mantelli and Messrs. Cremonini and Ancona and others will be heard. These musicales seem to fill a "long-felt want," if one is to judge by the audience at the first one.

—The death is announced of Signor Italo Campanini, the most popular tenor who ever sang in this country, and the only tenor who ever saved an opera season. It is nothing for a prima-donna to make a season successful; that is what is expected of her; but it is not often that a tenor can accomplish such a feat. But this Signor Campanini did not many years ago at the Academy of Music. He had to our mind an almost perfect voice and a beautiful style, and he is the last of the great Italian tenors. Notwithstanding that he was an Italian, and sang in Italian style, there was no finer Lohengrin ever seen on the stage than his; not only did he sing the part, but he looked it to perfection.

—Mr. Harry Furniss's illustrated lectures at Chickering Hall have proved an attraction to large audiences. Since Thomas Nast gave illustrated lectures, we have had no entertainments of this sort, perhaps, because of there being no one to give them. It takes a peculiar touch to draw in public effectively, and Mr. Furniss seems to have it.

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